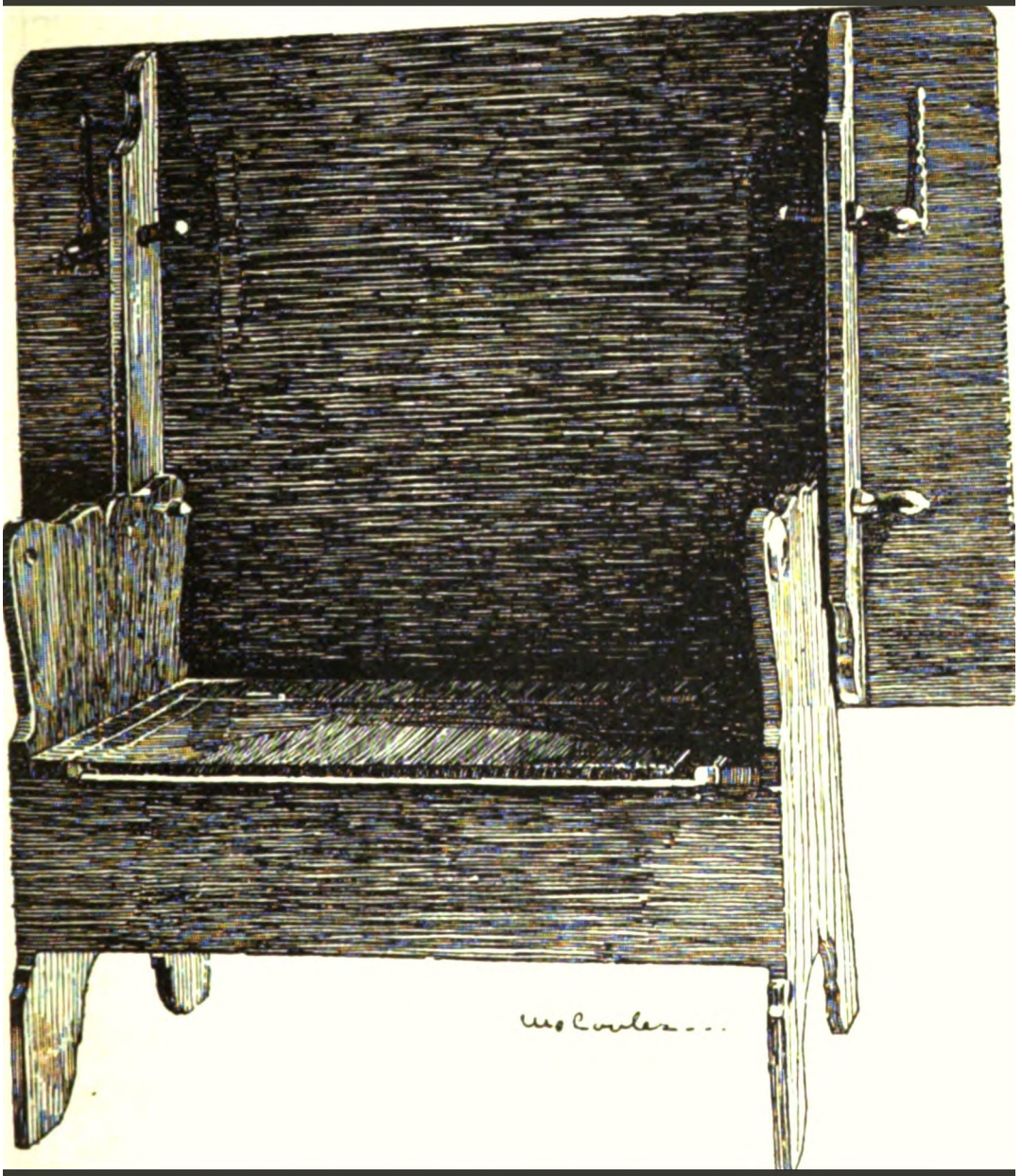

The furniture of our forefathers

Esther Singleton, Russell Sturgis

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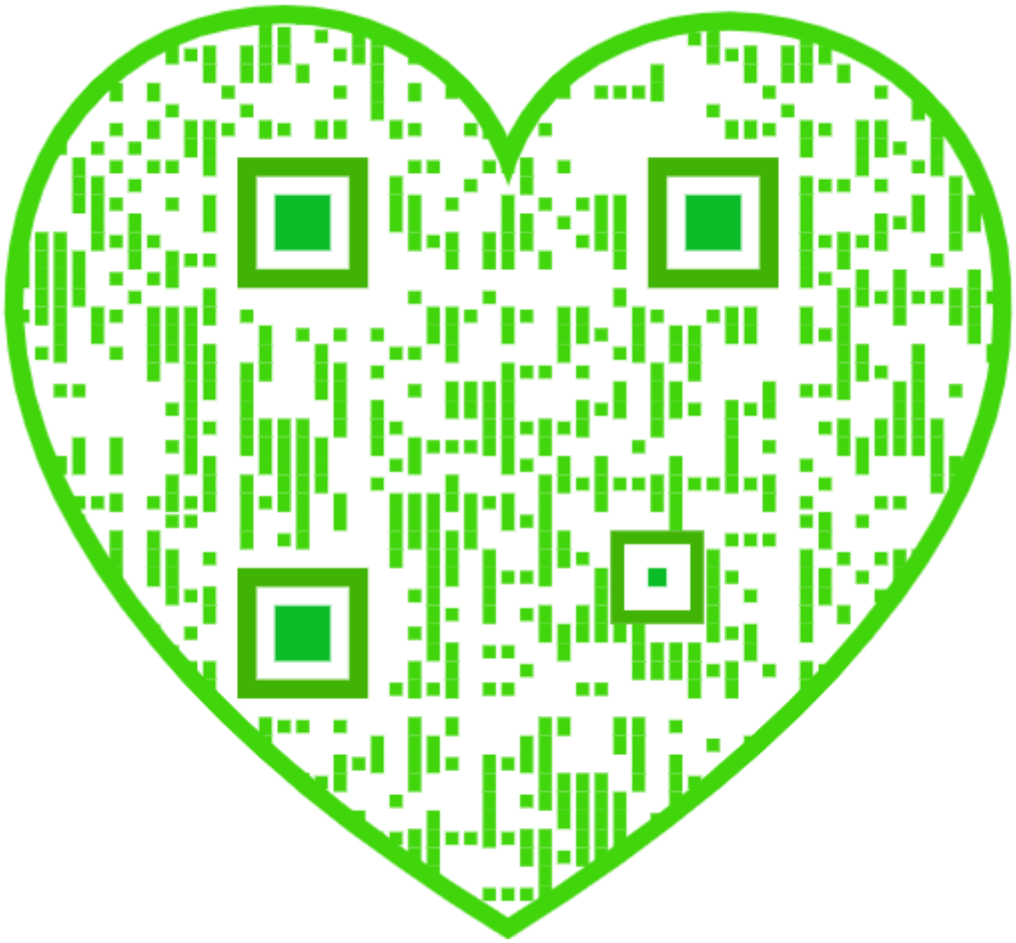

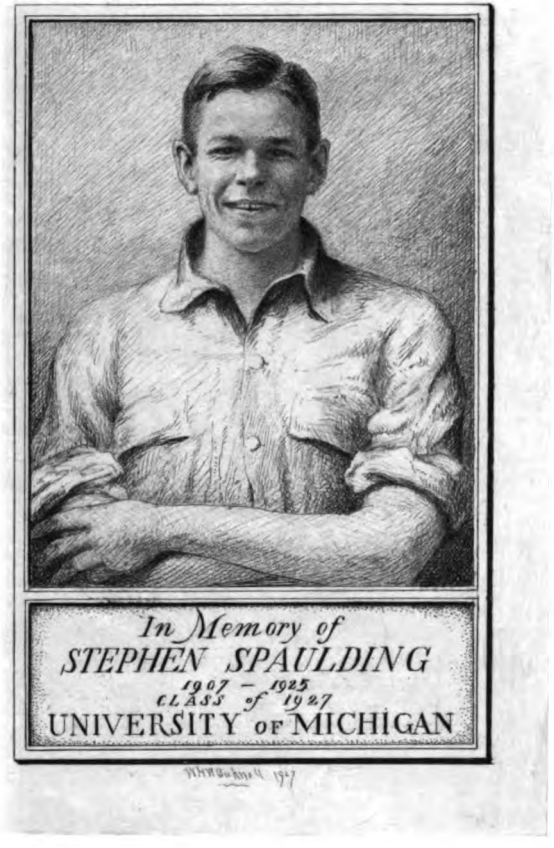

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BEDSTEAD

Carved oak wood; with columns, tester, and head-board of debased classic character, ornament in marquetry. English. dated 1593. Height, 7 ft. 4 in.; length, 7 ft. 11 in.; width, 5 ft. 8 in.

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

COMPLETE IN ONE VOLUME

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1913

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THE FURNITURE OF OUR FORE-FATHERS

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART I

GARDEN CITY NEW YORK
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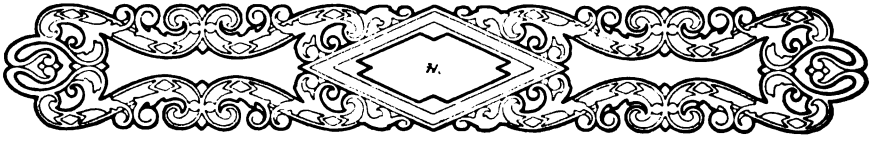

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ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

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FRONTISPIECE . . . . . FACING iii

Bedstead with very large tester supported on separate columns. The material is oak with a little inlay of coloured woods in the headboard. Good taste and a feeling of appropriateness is seen in the modification of such architectural features as the Ionic capitals; these being made unusually large and spreading to correspond with the slenderness of parts of what may be called the shafts. The free use of reedings is noticeable; these becoming what are called godrons (or gadroons) where they decorate a convexly rounded surface. R. S.

OAKEN CABINET . . . . . FACING 3

Closed cabinet in two bodies, with top also separate. Four cupboards, four drawers. The strictly architectural character of the design marks it as of the sixteenth century. The freedom of the sculpture and the peculiar forms of the scroll-work suggest a continental origin. The piece is probably Flemish and of about 1580. R. S.

AN OLD CHAIR 4

Walnut with yoke-shaped top rail, turned tapering side supports under central panel curved backwards. There is a beading around the lower curved edge of the seat of the chair and the edges of the cabriole-shaped legs. The front and back legs are similar in shape. The seat is covered with pile needlework of floral pattern. About 1710.

OAKEN STOOL . . . . . FACING 6

Date early in the seventeenth century. The extremely simple decoration is similar to that of the mirror frame (see page 16). Height, 8½ inches; length, 16 inches; width, 11¼ inches. R. S.

SEVENTEENTH CENTURY CHAIR 6

Painted, high back with top rail carved and pierced over a long panel rounded at top and bottom. The seat is plain frame filled in with the original cane webbing. The legs are carved with projecting knees and feet turned outward. A carved and pierced rail joins the two front legs. The ornament is of scrolls and foliage.

SEVENTEENTH CENTURY CHAIRS . . FACING 7

The chair to the left is said to have been used by Charles II. The one upon the right-hand was used by Robert Proud, historian.

TABLE WITH TWO FLAPS 11

Oak, oval; the new top stands on six baluster-shaped legs, two of which move in sockets to support the flaps. A framework of plain bars strengthens the legs, and on one side is a long drawer with carved front. Seventeenth century. Height, 2 feet, 4½ inches. Top, 2 feet, 9 inches by 2 feet, 7 inches.

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EIGHTEENTH CENTURY WINDSOR ARMCHAIR . . 14

Birch; the back is formed by a curved top rail, a curved central panel, two straight pieces and spindle-shaped bars. The flat arm-rail is supported by four bars on each side. Cabriole-shaped legs.

AN OLD MIRROR . . . . FACING 16

Dated 1603, undoubtedly English. The whole is of oak. This piece, dating from the year of Elizabeth's death and the accession of James I, was put together in the simplest way with mortise and tenon joints held by pins, but there is a little elaboration in the ornament secured by inserting little tesserae of oak alternately light and dark in the flat uprights of the frame. Otherwise the carving is of the most obvious and simple description, effective enough, but neither choice nor delicate in its lines. The bounding outline of the frame is certainly not happy. Height, 2 feet, 3½ inches; width, 2 feet, ⅜ inches; the dimensions being taken over all. R. S.

CHAIR OF WALNUT 16

It is supposedly Flemish. The turning and moulding are skilful, but the sculpture is hasty and unmeaning; dated 1678.

SMALL CHEST AND TABLE OF OAK . FACING 17

Table and small chest; the table dated 1622. These pieces have been painted. They were formerly a part of the furniture of Montacute Priory (Somersetshire) and probably the box was intended for offerings. The simple sculpture of the panel on the front of this receptacle may be compared with that of the other cabinets; it is more pictorial and descriptive than they and reminds the student of the inlaid Dutch work of the epoch in the preference shown for floral forms. There is nothing attractive about the table except the graceful outline given to the turned and carved legs. R. S.

SEVENTEENTH CENTURY CHAIR OF OAK . . 20

High-backed chair bearing arms which are thought to be those of Thomas Wentworth, the first earl of Stafford, minister of Charles I, and beheaded in 1641. The chair is of about 1630.

BUTTER CUPBOARD OF OAK . . FACING 22

Cabinet entirely enclosed, with two cupboards and a secret below, and another large cupboard with two doors above, and two large drawers. The material in the present instance is entirely oak, and in the sides there are perforations to admit air. Pieces of this pattern are often called in England butter cupboards. The decoration is all of the simplest rural character, done by clever village carpenters skilled in the use of simple tools and enjoying the humble decorations which they applied to the rough pieces they made. As the framing of the present cupboard is of the simplest and most obvious sort, the tenons held in their places by two pins to each, so the carving is a mere varying of the surface by embossed figures alternating with slight sinkings; but nearly all applied with excellent taste, and an admirable sense of what figures would truly adorn the panels and solids. The very curious framing of the upper doors may be noted. There are no pieces which can be called stiles or rails, and the piece which has a tenon cut at one end has a mortise cut in its side near the opposite end. Total height, 4 feet, 8½ inches; width, 4 feet, 4 inches. R. S.

SEVENTEENTH CENTURY CHAIR 23

Armchair of walnut wood.

OAKEN COFFER . . . . . FACING 23

Chest bearing the curious inscription "This is Esther Hobsonne chist, 1637." It is of oak and unquestionably English. As is common in large coffers of the time in England, there is little attempt to make the piece a complete parallelogram on each of its four sides with a continuous base of parallel mouldings and a cap or edge of cover to correspond. Almost any French or German chest of the time would be built on those lines, and the horizontal members of top and bottom would have been the controlling

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element of the design; while the feet would be additional balls or baluster-shaped terminals. The English chest, however, frequently had, as in this case, the four uprights which form the two ends of its principal sides carried down beyond the horizontals to form feet for the whole box. This is to a great extent destructive of the dignity of the piece, which, accordingly, has a much more familiar and carelessly designed look. This, however, is abundantly made up in the case before us by the admirably adapted sculpture. It is seldom that a piece of furniture is found which, covered all over with carving, has still that carving so well fitted for its place, in every part, and so spirited in detail. The very simplicity and rustic character of the carving increase this appearance of attractiveness of purpose and fitness of all its parts. Height, 2 feet, 6 inches; length, 5 feet, 1 inch; depth, 2 feet, 2¼ inches. R. S.

SEVENTEENTH CENTURY CHAIR 27

Chair of the type known as "Curule chair," about 1660. It is in walnut except the seat, which is temporary and covered roughly with a piece of velvet. The carving is of extreme rudeness and seems to be not merely hasty but also the work of an unskilled hand. R. S.

TWO ARMCHAIRS IN JACOBEAN STYLE . FACING 32

Two armchairs, Jacobean in style and to be dated about 1630 although the upholstery and the very carefully made cane work may well be later. R. S.

BEDSTEAD WITH TESTER AND HANGINGS . FACING 33

The visible woodwork is of about 1620–30; the upholstery probably fifty years later; curtains running easily on rings; very well designed hand-made fringes. R. S.

OAKEN CUPBOARD . . . . . FACING 36

Cabinet dated 1603. Undoubtedly English work. The material is oak except where a tulip plant is coarsely inlaid and where, below the date and below the drawers and the inlaid tulip, is a band of alternating squares, light and dark wood. The sculptured bust of the lady is of singular grace and delicacy although it shows a hand unpracticed in the use of relief in figure subject. That is to say, it is rather the front part of a statue copied in the wood than a deliberately made design in relief. The treatment of the costume even in its minutest details is unusually effective. The purely decorative sculpture is peculiar in the careful avoidance of massive or surface covering leafage; it is all reduced to very narrow ridges and terminal sprigs hardly broader, in this closely resembling much of the sculpture of peasant furniture in the far south of France during this and the succeeding century. The wrought iron work is interesting especially because of its evident rudeness. It is apparently the work of a country blacksmith. Height, 4 feet, 2½ inches; length, 3 feet, 10¼ inches; depth, 1 foot, 9½ inches. R. S.

ARMCHAIR . . . . . FACING 37

Of about 1650, with upholstering either of the same date or renewed in the original style.

WALNUT CHAIR 39

Belonging to Sir William Gooch, Governor of Virginia 1727–47. From the original in the possession or the Virginia Historical Society, Richmond.

ARMCHAIR DATED 1670 . . . FACING 40

Of oak and apparently of English work. The initials I. P. cannot now be identified. Although so much later than the cabinet facing page 3 the sculpture is of almost exactly the same character; indicating, perhaps, the rural or remote origin of the piece. In days of slow and difficult communication the workmen of an out-of-the-way countryside would be following the traditions of their fathers at a time when the carvers of the metropolis and its neighborhood had better advantage from over seas or from the influence of the court. This piece can hardly be praised for its design or workmanship. It is the rude work of unskilful and not over-tasteful artisans. R. S.

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SEVENTEENTH CENTURY CROMWELL CHAIR . . 42

Armchair of about 1650 with upholstery either of the same date or renewed in the original style.

AN OAK CHAIR OF 1649 43

The stuffed seat is covered with maroon leather over which is a piece of canvas worked with colored wools in the manner of a carpet.

TWO ARMCHAIRS 45

Two armchairs of about 1660, the description in the museum catalogue stating them to be of the north of England, Yorkshire and Derbyshire. The one at the right should be compared with the "Curule chair" (page 27), which shows a similar handling of the rough ornamentation. R. S.

TWO SEVENTEENTH CENTURY ARMCHAIRS . FACING 41

Armchair; dated 1668. Of oak. Armchair of about the same period, of walnut. The oak chair has a little very well designed scrollwork and incised ornamentation in the panel of the back which corresponds with and repeats the incised figures of the date. The walnut chair has no wooden back, not even a top rail, and the seat and back are made alike of stamped and figured leather. This leather is of elegant design, the semi-heraldic decoration filling the surface of the broad strap very perfectly and with a true sense of its significance. On the other hand, the woodwork of the piece is absolutely without character, even the little balusters which unite the two straining-pieces beneath the seat, having all the appearance of much later work, are simply turned in the lathe. R. S.

SEVENTEENTH CENTURY CHAIR 49

Painted; high back with carved and pierced top rail. Back framing and lower rail carved and incised, the central panel of the back and seat filled in with cane webbing. The legs and two straining rails are spirally turned. Carved and incised front rail. About 1660. Owned by W. H. Evans, Esq., Forde Abbey, England.

SEVENTEENTH CENTURY CHAIR 49

Walnut, high back, with a long panel rounded at each end and filled in with cane webbing, surmounted by a pedimental piece carved and pierced, supported by two turned pillars continuous with the cane webbing. The seat is plain frame filled in with cane webbing. The front legs and straining rails are turned. Owned by C. H. Talbot, Esq., Lacock Abbey, England.

HIGH-BACKED CHAIR 50

Covered with stamped Spanish leather of a tawny colour fastened with brass studs. The front rail consists of two interlacing scrolls. From the original in the Memorial Hall, Philadelphia.

OAKEN CRADLES . . . . . FACING 50

Cradle (1), dated 1687, of oak; (2) cradle, also of oak and of about 1660. Each of these very interesting pieces is a simple box with four upright posts at the corners, which posts are framed into the rockers in one case by mortise and tenon, in the other by having the end of the post saw-cut for a depth of three or four inches, and the much thinner rocker let into this and pinned fast. No. 1 bears its date on the panel of the foot, the lines and the moulding around them being in low relief; the panels on the sides are carved with very simple bands of scrollwork with stars and similar decorations, all in slight relief. No. 2, much more elaborate, is carved all over, framework and panels alike; this also has a covered head-piece apparently for no purpose except greater display. This latter has preserved its original velvet cushions. R. S.

SEVENTEENTH CENTURY ARMCHAIR OF CARVED BLACK WALNUT 50

The legs are turned, the seat is of wooden cane. The back and front rail are highly carved.

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SEVENTEENTH CENTURY CHAIR 51

Armchair of uncertain date, probably beginning of seventeenth century. Pieces so devoid of ornament are impossible to date accurately. Such furniture, intended to receive its sole decoration from the upholstery, or, as in this case, stamped leather-work and wrought nail-heads, were made from 1550 to 1800; and during all this time their forms did not change in any definite way. R. S.

CABINET OF OAK . . . . . FACING 51

Cabinet with drawers; not dated, but apparently of the closing years of the seventeenth century. This is an elaborate piece intended for the drawing-room or long gallery of a mansion; the outer doors are of oak veneered on the face with hexagonal pieces of wood described in the original inventory as "Thorn Acacia," and the inside also veneered, but with oak, except for the border of dark and light squares, which are of rosewood and sycamore. The drawers within, eleven in number, are veneered with walnut, with an edging of sycamore, but the edge of the framework which supports and encloses them is of walnut. The cornice of the cabinet is of pear wood with walnut inlaid in front, the separation hardly visible in the picture; and the cushion-like frieze of the top is the outside of the drawer of which the face is of walnut. The cabinet proper, that is to say, the enclosed box-like piece, rests upon a table entirely of oak. The pulls of the drawers are probably later than the woodwork, and are not of importance. Such pieces were easy to make in the country in the neighbourhood or, perhaps, in the buildings themselves of any estate, and a singular tradition exists to the effect than an attempt was made to include in the decoration specimens of all kinds of wood found on the estate; but this legend has rather the air of having been deliberately invented at a later date. What is noticeable is the willing abandonment of all free and untaught decoration on the part of the workmen. Evidently a more sophisticated age had come when the only carving allowed was in the form of cable twisted uprights and horizontals. Height of table, 2 feet, 3 inches; height of box, 2 feet, 5 inches. R. S.

OAKEN CHEST OF DRAWERS 55

Cabinet or upright chest of drawers of the time of William III (1688 to 1702). The vicious habit, ultimately destructive of all sincerity and character in cabinet work—the habit of planting on mouldings—had made some headway in France even at a much earlier date, as before the accession of Louis XIV; but in England the tradition of solid oak and of straightforward carpenter work was slower to give way. The piece is of oak with the rosettes and drop handles of brass. Its dimensions are: 4 feet, 4½ inches in total height, and 3 feet, 2 inches in width. R. S.

CABINET . . . . . FACING 56

Cabinet, the panels of 1630 or the following years and undoubtedly of English work; though the minor decorations of the piece indicate a date of 1670 or thereabout. Such remounting of carved panels is not uncommon. The cabinet is entirely in walnut; the carving of the large panels is extremely interesting because of the frank treatment of a complicated subject, in each case, by a hand of but little skill. It is this willingness of skilled artisans, who were yet not artists of knowledge and power, to do work of decorative character which makes the furniture as well as the architecture, the silverware and the textiles of the seventeenth and the previous centuries so attractive. In our time these panels would have to be bare of ornament or carved with the most conventional foliage, or else entrusted to a sculptor who would charge $200 apiece for them. On the other hand, the purely decorative parts are of but little value. The heads are poorly modelled, the seated figures in the spandrels are wretchedly composed, and the leafage has but little character. An exception may be made in favour of the upright pilasters beyond the baluster columns of the upper section. It may be thought that the three figures in low relief are portraits; the uppermost one might well be James I of England and the two lower ones his sons, the Prince of Wales, afterwards Charles I, and the Duke of York, afterwards James II. Total height, 5 feet, 8 inches; width over all, 4 feet, 5 inches. R. S.

CABINET 60

The upper part is a cupboard with two doors, inclosing shelves, and the lower part filled

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PAGE

with four drawers. It is of oak, veneered with various woods, chiefly walnut, and has in several panels figured and floral ornament in pear wood inlaid in ebony. About 1670–80. Height, 6 feet, 9 inches; width, 4 feet, 6 inches; depth, 21½ inches.

SECTIONS OF SEVENTEENTH CENTURY CABINET . 61

Decorations similar to the English late Elizabethan or Jacobean style. Flemish, about 1620. Height, 3 feet, 6 inches; length, 4 feet, 1 inch; width, 1 foot, 8 inches.

SEVENTEENTH CENTURY OAK TABLE WITH EXTENDING TOP 63

Table and stool or short bench; the table about 1605. It is an extension table; the top in two pieces united by a hinge. The godrons noticed in the bedstead (frontispiece) are here relieved, each upon its own fillet; a kind of combination of Elizabethan "strap-ornament" with the Jacobean reedings. R. S.

TABLE WITH THREE FLAPS . . FACING 57

Table with triangular top and three leaves. Its extremely small dimensions indicated its use as an ornament, or perhaps, as a piece of furniture especially made for a child. It is entirely of oak, probably of English make, and its simply turned legs seem to indicate a date as of the close of the seventeenth century. Height, 2 feet; top, 2 feet, 5 inches in greatest dimensions when the leaves are raised. R. S.

WALNUT CHAIRS 65

Originally belonging to Ralph Wormeley of Virginia. Now owned by Mrs. John Tayloe Perrin of Baltimore. (See page 51.)

CHAIR SHOWING THE RENAISSANCE INFLUENCE . 69

Originally belonging to Colonel William Byrd of Westover, now owned by Miss Elizabeth Byrd Nicholas, Washington, D. C. The back and seat are stuffed and upholstered in velvet. The back legs terminate in the hoof form and the front in the ball and claw. The leg curves outward from the cover of the seat and is boldly and gracefully carved with the acanthus.

BLACK OAK SIDEBOARD . . . FACING 70

Said to have belonged to Lord Baltimore, and to have been brought by him from England, when it fell into the possession of Charles Carroll of Carrollton. It is now owned by Mrs. Edward C. Pickering of the Observatory, Cambridge, Mass. (There seems to be doubt as to the authenticity of this piece. Experts have stated that it is of a later date than that credited to it.)

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THE FURNITURE OF OUR FOREFATHERS

Part I

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OAKEN CABINET

In two bodies with top also separate. Four cupboards, four drawers. The character of the sculpture and scroll-work suggests a continental origin — probably Flemish. Sixteenth century.

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THE FURNITURE OF OUR FOREFATHERS

Part I: Early Southern

CARVED OAK AND WALNUT OF THE XVIITH CENTURY

BEFORE describing the household furniture used by the early English settlers in this country, it will be well for us to form a clear idea of the houses in which they lived.

The First Plantation of one hundred gentlemen-adventurers and labourers brought with them nothing but the bare necessaries of life—food, clothing, and tools. They wasted valuable time in hunting for mythical gold ore; and when the First Supply (equally poorly provided), consisting of two ships with one hundred and twenty persons, arrived (1607), nine months later, it found only forty survivors, and of these "ten only able men, all utterly destitute of houses, not one as yet built, so that they lodged in cabins and holes within the ground."*

Captain Newport, who was in command of the First Supply, had a church and a storehouse built by those under

*A Briefe Declaration, etc. (1625).

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him, and the cabins of Jamestown were enclosed within a palisade. However, fire broke out in the storehouse and reduced the whole place to ashes, including the stockade. Fortunately, the entire cargo had not been landed, but aid was badly needed. Rebuilding was soon begun; church, storehouse, and forty houses of rafts, sedge and earth were completed in 1608, and twenty more houses were built in 1609. All of these, however, were hopelessly decayed in 1610, as might be expected from their construction.

AN OLD CHAIR

Walnut with yoke-shaped top rail, turned tapering side supports under central panel curved backwards. There is a beading around the lower curved edge of the seat of the chair and round the edges of the cabriole legs. The front and back legs are similar in shape. The seat is covered with pile needlework of floral pattern. About 1710. Owned by Lord Zouche, Pulborough, England.

Sir Thomas Smith, who was now in charge, seems still to have directed his efforts towards the immediate profit of the Virginia Company, rather than the safety of the plantation, should supplies fail. We learn that the colonists were "wholly employed in cutting down of masts, cedar, black walnut, clapboard, etc., and in digging gold ore (as some thought), which, being sent to England, proved dirt." The Third Supply, carrying food and clothing, was sent in 1608, but, as most of the provisions were lost in the wreck of the principal ship in the Bermudas, the colonists were worse off than ever, and the dreadful Starving Time, with its cannibal horrors, followed.

In 1610, Lord Delaware arrived with some relief, and was followed by Sir Thomas Dale and Sir Thomas Gates, each with three or four ships.

On taking charge, Lord Delaware undertook construc-

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tions of a less flimsy character than before, covering the roofs with boards and the sides with Indian mats. On his departure, on account of ill-health, Dale succeeded him and still further improved the buildings. He erected a wooden church, storehouses, and many dwellings, with the lower story of brick. Dale made a law by which every arriving father with a family was to have, rent free, a house of at least four rooms, with twelve acres of fenced land, upon which he must grow grain. Dale's efforts bore little fruit; the houses constantly fell to ruin, and Sir Thomas Gates was no more successful when he tried to rejuvenate the town; for when Argoll took command, in 1617, only five or six habitations were standing. The other settlements had fared no better.

In 1619, "arrived Sir George Yardley to be Governor. For forts, towns and plantations, he found these: James City, Henrico, Charles City and Hundred, Shirley Hundred, Arrahattock, Martin Brandon and Kicoughton, all which were but poorly housed and as ill-fortified; for in James City were only those houses that Sir Thomas Gates built in the time of his government, with one wherein the Governor always dwelt, an addition being made thereto in the time of Captain Samuel Argoll, and a church, built of timber, being fifty foot in length and twenty foot in breadth; at Paspahayes also were some few slight houses built; at Henrico, two or three old houses, a poor, ruinated Church, with some few poor buildings in the island; Coxen Dale and the Maine, and at Arrahattock one house; at Charles City, six houses, much decayed, and that we may not be too tedious, as these, so were the rest of the places furnished."*

* *A Briefe Declaration*, etc. (1625).

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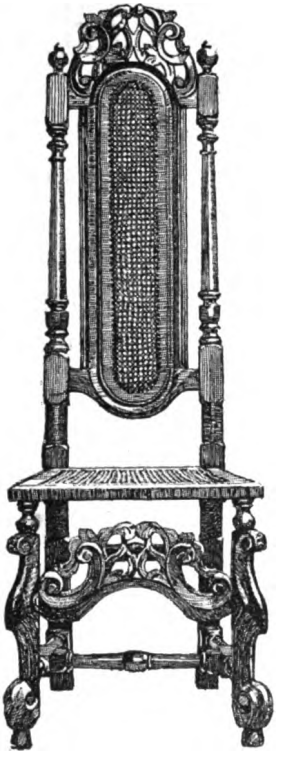
Amid the struggles and miseries of all these years, we may conclude that there was no temptation to import good furniture; and that made by the resident carpenters and joiners would be of the barest description.



17TH CENTURY CHAIR

Painted, high back with top rail carved and pierced over a long panel rounded at top and bottom. The seat is a plain frame filled in with the original cane webbing. The legs are carved with projecting knees and feet turned outward. A carved and pierced rail joins the two front legs. The ornament is of scrolls and foliage. Owned by Mrs. McClure. See page 48.

We find evidence in the records that measures were taken to substitute substantial structures for the "poor ruinated" churches referred to in the *Briefe Declaration.* At the first vestry meeting of the church in Northampton County, Va., September 29, 1635, it was resolved to build a "parsonage house upon the Glybe land by Christyde next, and that the syd house shall be forty foot long and eighteen foot wide, nyne foot to the wall plates; and that ther shall be a chimney at each end of the house, and upon each syde of the chimneys a room, the one for a study, the other for a buttery; alsoe a partition neere the midst of the house, with an entry and tow doors, the one to go into the Kitchinge, the other into the Chamber."

In 1622, the Indian massacre practically wiped out the outlying settlements, and the next year Jamestown contained only one hundred and eighty-two individuals. However, the successful planting of tobacco in Virginia in 1612 had insured the permanent settlement of the colony through

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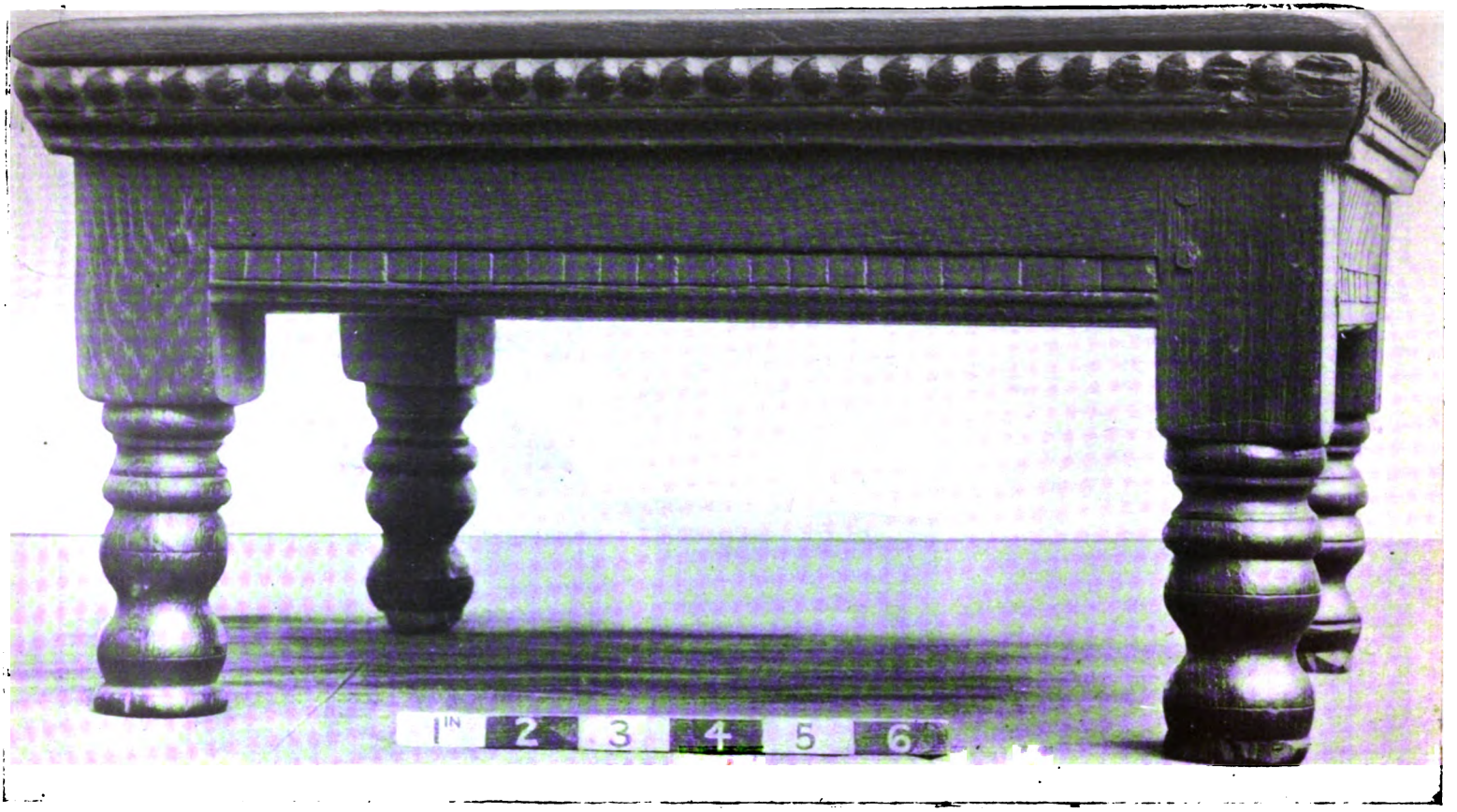

OAKEN STOOL

Carved all round with a beaded band and inlaid between the baluster-shaped legs with narrow borders of wood, alternately light and dark. English, 1603.

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SEVENTEENTH CENTURY CHAIRS

The chair on the left is said to have been used by Charles II. The one on the right was own
by Robert Proud, historian. Both specimens are in the Pennsylvania Historical Society.

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almost any calamity. In 1623, George Sandys wrote home to the authorities that the massacre had produced one good result in making the people live closer together for mutual protection, and would induce them to build frame houses. However, they soon scattered again, and, a year or two later, Governor Butler testified, from personal observation, that the meanest English cottages were more sightly and comfortable than the best dwellings in Virginia, which were the worst in the world. This, however, was denied by the Governor and Council of the Colony. The buildings undoubtedly gradually improved thenceforward, and the log cabin gave way to the framed house. The latter usually had no cellar, but rested on sills; and had a brick chimney at one and sometimes both ends. After the arrival of Governor Berkeley, in 1642, brick entered more largely into the construction of the houses. In Jamestown, town lots were granted on condition of building a brick dwelling with a cellar, measuring sixteen feet by twenty-four, but for long afterwards the dwelling of the ordinary planter had only the first story and chimney of brick.

We will now proceed to examine the contents of the dwellings previous to 1650.

In the latter year, E. Williams, in *Virginia Truly Valued*, gives a list of "Necessaries for planters." Here we find little more than the Company provided its servants with at the first settlement. There is a list of "Armes" and "Tooles"; and then comes "Aparell," under which head we find "Canvase to make sheets, with Bed and Bolster to till [fill?] in Virginia, 1 Rugge and Blankets." Last comes "Household stuffe," including "one great Iron Pot, large and small kettles, Skellets, Frying Pannes, Gridiron, Spit,

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Platters, Dishes, Spoons, Knives." Thus they took no furniture with them. The inventories, moreover, show that the dwellings were almost bare. Thus, in 1637, Adam Lindsay, of York, died possessed of only "one fflock bed and covering," valued at 80 pounds in a total of 2036 pounds tobacco. In the same year, Anthony Panton's estate was appraised at 1070 pounds tobacco, and here we find only "one bed-board, one brush, one chest." In 1638, "Edward Bateman, carpenter of St. Maries," possessed a boat, tools, two bands, a tinderbox, a brush, a rope, an old doublet, a bearskin and a chest. These were valued at 345 pounds tobacco. These instances are typical of servants who had served their indentures, and reveal an almost incredible lack of household furniture; and yet the inventory of the estate of "Justinian Snow, late of St. Mary's, planter," May 24, 1639, shows a most modest state of luxury, although he was one of the richest planters in Maryland. In addition to knives, nails, smoothing-irons, tools, spades, pins, line, thread, ribbon, stuff, "friz," canvas, buttons, hooks and eyes, shot, nets and lines, boats, weapons, trunks, chests, wearing apparel in all stages of decay, pipes, beads, household linen, provisions, cooking utensils and live stock, we find only:

	Tobacco
2 Looking-glasses	0040
3 dozen of trenchers	0006
One bed standing in the Parlor	0500
The Bedde and the Appurtenances in the littell Parlor	0250
a parcell of Bookes	0010
A parcell of odd household stuff . . .	0100
3 kettells a chest and Chayer wt other householde stuff	0100
the Beddinge Chest and tubbs in the Chamber	0160

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The total inventory amounted to 29,766 pounds tobacco, and tobacco was then £3 19s. 10d. per hundred pounds.

The looking-glasses would cost about $20 each in present money. At this date, 1639, looking-glasses were found in very few houses, even in England, though, of course, metal mirrors were common enough. There they did not come into general use until after the Restoration, in 1660. They were imported from Venice. As we shall see, the looking-glass with gilded or olive-wood frame is frequently mentioned henceforward. The olive-wood alone would show its Italian origin. Though anticipating somewhat, it may be as well to note here that looking-glasses were small in the seventeenth and early part of the eighteenth century. When they exceeded four feet in length or breadth they were made up of separate pieces, generally with gilt mouldings at the divisions. When of English make, they came from the Vauxhall factory, founded by the second Duke of Buckingham, that "chemist, statesman, fiddler, and buffoon," who introduced workmen from Venice to teach the art of making plate-glass, bevelling, etc. Early examples of mirrors are plentiful, and show that the frames at the beginning of the seventeenth century were of oak, sometimes ornamented with carving and narrow bands, inlaid with small alternate light and dark squares of wood, the stand consisting of baluster-shaped uprights and claw feet. The looking-glass was sometimes fixed on the top of a chest of drawers. Besides the woods mentioned above, the looking-glass frame was sometimes formed of ebony. In 1653, we find Stephen Gill, in Virginia, in possession of one of this material.

The trenchers, of which Mr. Snow possessed three dozen, were wooden platters, the name being derived from the French *tranche*, a slice, when the platter was a slice of bread.

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The "household stuff," mentioned in Mr. Snow's inventory, undoubtedly included rough tables and benches. The "bed standing in the parlour" must have been a respectable article of furniture, since its value is set down at five times that of three kettles, the chest, the chair, and other household stuff. The 500 pounds of tobacco represented at least $500 in present money at the valuation given. Thus we may conclude that the bed was a luxurious piece of furniture.

Our ancestors liked to lie soft, and, therefore, the feather bed is ever in evidence, or, in default of that, the flock bed. The importance of the bed during the period of which we are treating can hardly be overestimated. The "bed" is sometimes mentioned apart from the bedstead, but frequently the word is used to include the bedstead and all its furnishings, as it manifestly is in the inventory under consideration. We may pause here to describe the beds that had been used in England for many centuries, and were still in favour there.

It must be remembered that in Europe the bed-chamber was a room of great importance, for kings and queens received their courtiers in their sleeping apartments. The heavy, imposing four-poster was made a thing of beauty, as well as luxury. The framework was often superbly carved, while the bed was of softest down, the sheets of finest linen, the blankets fine, and the outer covering of cloth of gold, samite, damask, or some other costly material, richly embroidered in heraldic devices, or with some appropriate emblem. For example, Shaw tells us:

"Thomas de Mussendun, by will dated 20th July, 1402, bequeaths to his wife a bed, with a coverlet made of velvet and sattin, and paned with ermine in stripes or

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borders." In 1356, Elizabeth, Countess of Northampton, bequeaths to her daughter a bed of red worsted and embroidered. In 1409, Elizabeth, Lady Despenser, does the same; as does Lady Elizabeth Andrews in 1474. King Edward the Third, in 1377, leaves to Richard, son of the Black Prince, "an entire bed marked with the arms of France and England, now in our palace of Westminster." Humphrey de Bohun, Earl of Hereford, wills, in 1361, to his niece a bed with the arms of England. Agnes, Countess of Pembroke, in 1367, gives to her daughter "a bed, with the furniture of her father's arms"; and William, Lord Ferrers of Groby, in 1368, leaves to his son "my green bed, with my arms thereon"; and to his daughter "my white bed, and all the furniture with the arms of Ferrers and Ufford thereon." Edward the Black Prince, in 1376, makes bequests "to our son Richard, the bed which the King our father gave us: to Sir Roger de Clarendon, a silk bed: to Sir Robert de Walsham, our confessor, a large bed of red camora, with our arms embroidered at each corner, also embroidered with the arms of Hereford:

TABLE WITH TWO FLAPS

(Oak, oval; the new top stands on six baluster-shaped legs, two of which move in sockets to support the flaps. A framework of plain bars strengthens the legs, and on one side is a long drawer with carved front. 17th century. Height, 2 ft. 4½ in. Top, 2 ft. 9 in. by 2 ft. 7 in.)

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to Mons. Alayne Cheyne, our bed of camora, powdered with blue eagles." His widow, in 1385, gives "to my dear son, the King [Richard the Second], my new bed of red velvet, embroidered with ostrich feathers of silver and heads of leopards of gold, with boughs and leaves issuing out of their mouths: to my dear son, Thomas, Earl of Kent, my bed of red camak, paied with red and rays of gold: to my dear son, John Holland, a bed of red camak." In 1368, Robert, Earl of Suffolk, bequeaths his "bed with the eagles"; Sir Walter Manney, in 1371, "all my beds and dossers [dossers were put at the backs of chairs and tables] in my wardrobe, excepting my folding bed, paly of blue and red"; and Edmund, Earl of March, "our large bed of black satin, embroidered with white lions and gold roses, with escutcheons of the arms of Mortimer and Ulster," in 1380. Margaret, Countess of Devon, in 1391, leaves to her son Peter, "my bed of red and green paly"; Richard, Earl of Arundel, in 1392, to his wife, Philippa, "a blue bed marked with my arms and the arms of my late wife, also the hangings of the hall, which were lately made in London, of blue tapestry with red roses, with the arms of my sons, the Earl Marshall, Lord Charlton, and Mons. Willm Beauchamp; to my son Richard, a standing bed, called Clove; also a bed of silk, embroidered with the arms of Arundel and Warren; also, to my said son, the hangings of the large hall, of the arms of Arundel and Warren quarterly: to my dear son Thomas, my blue bed of silk, embroidered with griffins: to my daughter Charlton, my bed of red silk: to my daughter Margaret, my blue bed." Sir John Cobham, in 1394, "a red bed embroidered with lions, also a bed of Norwich stuff embroidered with butterflies"; and Alice, Lady West, in 1395,

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"a bed paled black and white" and "a bed of tapiter's work." John, Duke of Lancaster, in 1397, disposes of "my large bed of black velvet, embroidered with a circle of fetter-locks [the badge of the house of Lancaster] and garters, and the beds made for my body, called in England trussing beds, my white bed of silk with blue eagles displayed"; and Thomas, Earl of Warwick, in 1400, "a bed of silk, embroidered with bears and my arms with all thereto appertaining." In 1411, Joanne, Lady Hungerford, leaves "a green bed embroidered with one greyhound"; and in 1415, Edward, Duke of York, "my bed of feathers and leopards, with the furniture appertaining to the same; also, my white and red tapestry of garters, fetterlocks, and falcons [badge of the house of York], my green bed, embroidered with a compas." In 1434, Joanne, Lady Bergavenny, devises "a bed of gold swans, with tapettar of green tapestry, with branches and flowers of divers colours, and two pair of sheets of Raynes, a pair of fustians, six pairs of other sheets, six pairs of blankets, six mattresses, six pillows, and with cushions and banncoves that longen to the bed aforesaid; a bed of cloth of gold with lebardes, with those cushions and tapettes of my best red worsted that belong to the same bed, and bancours and formers that belong to the same bed; also, four pairs of sheets, four pairs of blankets, three pillows, and three mattresses; a bed of velvet, white and black paled, with cushions, tapettes, and formez that belong to the same bed, three pairs of sheets, three pairs of blankets, three pillows, and three mattresses; a bed of blue baudekyn (the richest kind of stuff, the web being gold and the woof silk, with embroidery), with cushions, tapettes of blue worsted, the formez that belong to the same bed, four

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pairs of sheets, four pairs of blankets, four pillows, and four mattresses; my bed of silk, black and red, embroidered with woodbined flowers of silver, and all the costers and apparel that belongeth thereto, twelve pairs of sheets, of the best cloth that I have save Raynes, six pairs of blankets, and a pane of menyver; and my best black bed of silk, with all the apparel of a chamber, of the best black tapetter that I have, six pairs of sheets," etc. The pane of minever or fur was succeeded by the counterpane (see page 17). Raynes sheeting was a linen fabric originating at Rennes. It will be noticed in the above that one bed is called "Clove." It was a practice tc name beds in the Tudor period; for example, Wolsey had one called "Infantilege" and another called "The Sun."

18TH CENTURY WINDSOR ARMCHAIR

Birch; the back is formed by a curved top rail, a curved central panel, two straight pieces and spindle-shaped bars. The flat arm rail is supported by four bars on each side. Cabriole-shaped legs. Lent by C. H. Talbot, Lacock Abbey.

Camak was a fabric, of silk and fine camel's-hair, sometimes called also camoca. Bancours (German, *bank werc*), a kind of tapestry. "Green and red paly" is the heraldic term for vertical, equal alternate stripes of those colours.

The heads of the most ornate bedsteads were frequently carved. Sometimes grotesque figures were employed on each side to hold the curtains when they were drawn back. Frequently shelves were placed in the headboard, an old custom, for Chaucer alludes to them when, in speaking of

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the studious taste of the scholar in *The Clerke's Tale*, he says:

> "*For him was leber han at his beddes hed,*
> *A twenty bokes clothed in black or red.*"

On this narrow shelf were placed medicine bottles, books, and candlesticks, and occasionally a secret cupboard. In some cases these cupboards contained a shrine. Religious sentiment was always bestowed upon the bed in mediæval days, for not only were angels and cherubs disposed about the canopy or tester and the carvings Biblical or allegorical, but people taught their children this rhyme:

> "*Matthew, Mark, Luke, and John,*
> *Bless the bed that I lie on;*
> *Four corners to my bed,*
> *Four angels round my head;*
> *God within, God without,*
> *Blessed Jesu all about.*"

Another version is as follows:

> "*Matthew, Mark, Luke, and John,*
> *Bless the bed that I sleep on,*
> *Two angels at my head,*
> *Four angels round my bed;*
> *Two to watch and two to pray,*
> *And two to carry my soul away.*"

Sometimes the central panel of the bedstead had a secret spring so that it could be used as a means of escape into the adjoining chamber or into a secret passage. Also cupboards were sometimes concealed artfully in the bases of the footposts, which were often ten or fourteen inches square.

The "sixteen-post" bedstead had five small posts on the two footposts, which count as twelve, and the two headposts as two each.

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The famous "Great Bed of Ware," still in existence, is one of these. This is seven feet six inches high, ten feet nine inches long, and ten feet nine inches wide.

CHAIR OF WALNUT

(The back is composed of two rows of arcades, and the legs are baluster-shaped. Flemish; dated 1678. From original in the South Kensington Museum.)

In olden times the mattresses of the beds rested upon ropes, which were laced from side to side, and these ropes were in time succeeded by a "sacking bottom" that could be stretched as tightly as was needed.

These beds, in a more or less elaborate form, still existed during the seventeenth century, and our forefathers in the Southern States regarded them with great affection.

We know that the wealthy English planters of Maryland and Virginia set quite as much store by their beds as they did at home. We have evidence of this in the wills, as well as in the prices at which these articles of furniture were appraised.

As we have seen, the beds were quite luxurious, and, in families who were at all comfortably situated, the curtains and valance always appear. Against the strong

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AN OLD MIRROR

Glass in oak frame with carved scroll outline and narrow bands inlaid with small squares of wood, alternately light and dark. The uprights and feet of the stand are baluster-shaped. English. The frame dated 1603, but the glass nineteenth century. Height, 2 ft. 3 ½ in.; width, 24 ⅜ in.

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SMALL CHEST AND TABLE OF OAK

Both of these pieces have been painted. The table is carved in high relief round the sides of the frami heavy baluster legs, carved and fluted. Dated 1622. The chest is Dutch in design and patter

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draughts the valance, derived from the French *avaler*, to let down, was always of the same material as the curtains. Bright colours were preferred to white. The favourite materials were: drugget, a cloth of wool, or wool mixed with silk; serge, another woolen cloth, frequently scarlet in hue; green and flowered Kitterminster, or Kidderminster; coarse linsey-woolsey; and dimity, a stout linen cloth, originally made at Damietta, interwoven with patterns.

Another material is darnick (see inventory of Nicholas Wyatt, page 60). This was a coarse kind of damask, originally made at Dorneck (the Dutch name for Tournay). It is also applied to certain kinds of table linen, and "silke dornex" also occurs. Perpetuana was a woolen fabric that received its name because of its durable qualities. Ben Jonson mentions it in *Cynthia's Revels* (1601), and Dekker in *Satiromastix* (1602). Calico was originally a somewhat coarse cotton fabric. As we know, it took its name from Calicut in India, where it was first manufactured. We find many examples of calico curtains that were printed with variously coloured floral and other designs.

Before finishing with the bed, we may mention that the "counterpoint," or "counterpane," was so called from its being worked in square or diamond-shaped figures. Shaw says that the pane of minever or fur was succeeded by the counterpane, i. e., one that was *contrepointé*, or having knotted threads stitched through. He derives the word from the Latin *pannum*, a cloth, a garment, a rag.

The beds were sometimes the cause of dispute. Thus the Maryland Provincial Court had to settle one in 1642. "Edward hall demandeth of mr. John Langford, Esq. 500 lb. tob. for damage for non-pformance of a bargaine for the delivery of a flockbed and a rug, the said mr. Langford

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denieth the non performance." The plaintiff got judgment for 100 pounds tobacco, and the "Secretary adjudged one of the bedds to be delivered that ffrancis the carpenter or John Greenwell lay upon at Pinie neck within 7 daies or els 100 lb. tob."

The settlers soon found a native substitute when they could get neither feathers nor flock. The latter was wool, or ravelled woollen material. In 1645, John Eaton, of York County, Virginia, died possessed of an "old bed stuffed with cattayles and old rugg," and nothing else in the nature of furniture. Cat-tail beds and cat-tail mixed with feathers are frequently found in the inventories after this. In 1685, for example, we find John Clayborn with a canvas bed filled with cat-tails and turkey feathers.

It must be remembered that we are still in the period prior to the Renaissance, which is just about to dawn in France. The prevailing furniture has no graceful curves, and depends almost entirely on carving for its decorative effects and on cushions for its comfort. Many a Virginian planter's house has the atmosphere of an Elizabethan manor house. We feel that English homes have been transplanted, but have suffered no change. This will appear more clearly from a consideration of the household possessions of Thomas Deacon, of York County, Virginia, in 1647.

We may pause here to consider the general characteristics of the furniture of this period, which, as we have seen, was Elizabethan and Jacobean.

There is not any radical difference in the two styles prevalent in the sixteenth and seventeenth centuries, as an English authority thus explains: "When the Stuart period succeeded the Tudor, it retained the latter's general characteristics, but the forms of carving grew heavier and the

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execution coarser. The table legs, baluster newels, and cabinet supports had enormous acorn-shaped masses in the legs in the middle. The great hall tables, instead of being moveable on trestles, became of unwieldy size and weight. The scroll-work had been bold but light, and the general surface of important mouldings or dividing members not cut up by the ornamentation. The panels were generally covered with graceful figure subjects, commonly Biblical. As the years advanced into the seventeenth century, Flemish work became bigger and less refined. Diamond-shaped panels were superimposed on square ones, turned work was split and laid on, drop ornaments were added below tables, and from the centres of the arches of arched panels—all unnecessary additions and encumbrances. The Jacobean style had borrowed its style of carving from the Flemish. The Flemings and the Dutch had long imported woodwork into England, and to this commerce we may trace the greater likeness between the late Flemish Renaissance carving and corresponding English woodwork than between the English and the French. Though allied to the Flemish, Dutch designs in furniture were swelled out into enormous proportions." *

One of the patterns characteristic of the period is the "interlaced strapwork." This is made by sinking the groundwork a quarter of an inch below the surface. Frequently this strapwork is used to encircle the coat-of-arms, which the Elizabethan carvers were fond of introducing on bed, chest, cabinet, chair, and, in short, wherever an opportunity was afforded.

In almost every case, hammered iron was used for the furniture-mounts, i. e., lock-plates, hinges, and handles.

*W. H. Pollen.

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17TH CENTURY CHAIR OF OAK
(The panels of the back are carved with floral ornament and the arms of Thomas Wentworth, first Earl of Strafford. From the original in the South Kensington Museum.)

Not only are these hints as to the general appearance of the Elizabethan and Jacobean furniture, but the knobs, and bosses, and panels, cut in the shape of diamonds and lozenges, suggest the art of the lapidary in their facet-like effects, and the constant use of the table-cut facet and the symmetrical arrangement of the ornaments are not unlike the work produced by the tailors and dressmakers of the period in gowns and doublets.

However, in England, during the reign of Charles II and James II (1660–1690), although French furniture was being sent across the Channel, the carved oak furniture still lingered, especially in country houses, where fine specimens may be seen to-day.

"The material of which the old furniture was constructed," says William Bliss Sanders,* "was, almost without exception, good English oak, than which few woods offer greater advantages to

* *Examples of Carved Oak Woodwork in the Houses and Furniture of the Sixteenth and Seventeenth Centuries* (London, 1883).

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the cabinet maker, from the beauty of its colour and markings, its suitability for most domestic purposes, and its strength and durability. Nor was any labour or expense spared by our ancestors in giving to the English wood the full advantage of its natural good qualities. Instead of sawing the timber required for paneling into thin parallel pieces (as is now done with the view of saving the timber), it was the old custom to *rive* the wood used for this purpose. This made it impossible to use any but the best parts of the tree, viz.: that portion of it which grew between the ground and the commencement of its branches. After the knots began to appear—which, as the feeders of the branches, follow their direction to the heart of the tree—the planks could no longer be riven. Evidence of the custom of riving the wood may be found in the woodwork of most old buildings, where the panels may often be seen inserted in the framing in the wedge-like form in which they were riven. In these cases, a thick shaving was cut off the thicker edge of the panel to make it thin enough to fit into a narrow groove in the framing formed to receive it—one side of the panel being wrought fair, and the other generally left rough, as riven. A certain quantity of foreign oak was also imported for cabinet-work at this time, but this was chiefly for the use of the wealthier classes, and by far the greater part of the oak used in the houses of the country squires and well-to-do yeomen was cut from trees of English growth. Many of the larger pieces of furniture, indeed, were not unfrequently put together in the rooms they were destined to occupy, and constructed of oak grown upon the estate to which the house belonged."

And now let us see what Thomas Deacon owned.

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His house seems to have contained only two rooms, though he was by no means poor.

IN THE HALL.

	lb. tob.
One long framed table and forme and a stript Carpet, ...	200
One short framed table and one low forme and carpet, one old cort cubbert and small carpett, ...	100
One long wainscott settle a wainscott cheare an old turned couch 4 old joynt stools and trundle bedstead, ...	200

IN THE CHAMBER.

One frame table and carpet, a framed couch and old cort cubbert and a carpet and a very old chair, ...	200
Four old chests, 2 old trunks 5 old cases and 2 small boxes, ...	200
Two feather beds and appurtenances incld curtains and vallence, ...	500
2 old bedsteads 3 old certains and vallence one couch flock bed another couch bed of cattails and two old coverings, a frame table and form, ...	350
(dishes, plates, spoons, plate, &c.) . .	400
(Cooking utensils, etc.)	900
(pans, kettles, andirons, tools, etc.) . .	1000

The court cupboard mentioned in the above inventory and long used in England was a kind of sideboard or cabinet, composed of light, movable shelves. Plate was generally displayed upon it. We read in *Romeo and Juliet* (1578): "Remove the court cupboard, look to the plate;" in Chapman's *Mons. D'Olive* (1606): "Here shall stand my court cupboard with its furniture of plate;" and in

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BUTTER CUPBOARD OF OAK

In two parts. The upper portion has two doors divided by a framed panel. The doors and framing are incised with conventional designs. At the sides there are perforations to admit air to the inside of the cupboard. The lower part of the cupboard is also carved. About 1620.

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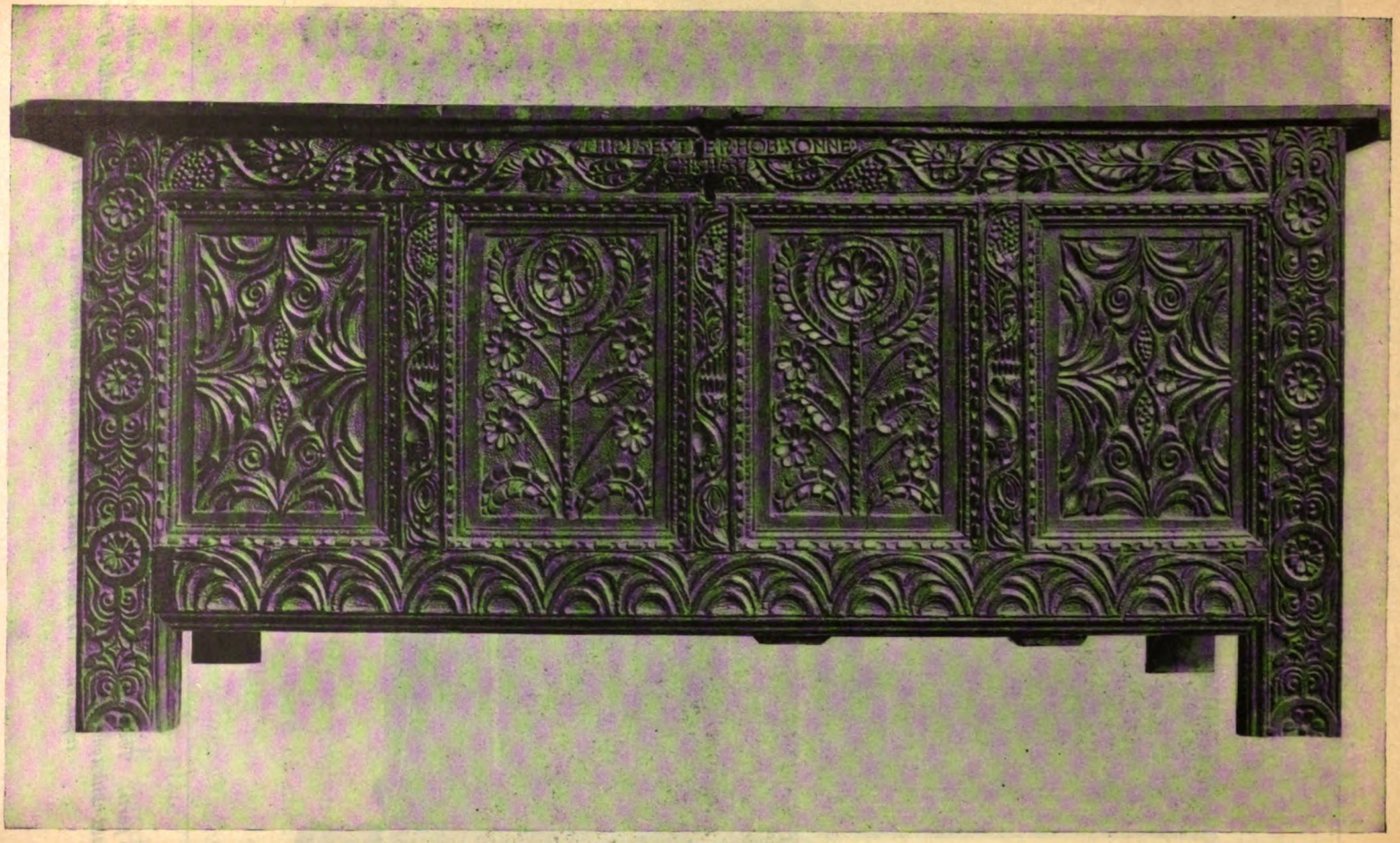

OAKEN COFFER

The four front panels and the framework are carved with conventional floral pattern. The sides, top and back are plain. On either side of the key-hole is incised: "This is Esther Hobsonne Chist, 1637." English, seventeenth century

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Cogan's translation of Pinto's *Travels*, xxiii (1653): "Three court cupboards placed, upon the which was a great deal of fine pourcelain." Sometimes these court cupboards were ornamented with carvings in low relief, and we find Corbet describing a man "with a lean visage, like a carved face on a court cupboard."

The "wainscott settle" and "cheare" were evidently of oak, the name, according to Skeat, being derived from the Low Danish *wagenschot*, "the best kind of oak-wood, well-grained and without knots." The same authority tells us that "wainscot in the building trade is applied to the best kind of oak timber only, used for panelling because it would not 'cast' or warp."

18TH CENTURY CHAIR
Armchair of walnut wood.

That wainscot was applied to the wood rather than to the panelling we learn from Harrison's *Historicall Description of the Iland of Britaine*, prefixed to Holinshed's *Chronicles* (1587), where he says that the oak grown in Bardfield Park, Essex, "is the finest for joiners' craft, for oftimes have I scene of their works made of that oke so fine and fair as most of the wainscot that is brought hither

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out of Danske, for our wainscot is not made in England."

It will be noticed in the above inventory that several carpets are mentioned. The reader must remember that these are not floor-coverings, which were not in general use till nearly a century later, but merely table-cloths and cupboard-cloths. Sometimes, also, we find that the cupboard was covered by a cushion. We learn from an old authority that the carpet, "a coarse hanging for a table, made of rough woollen material and of patches, of motley colours," was known as early as 1291, while Sir H. Guildford's goods included "a carpet of green cloth for a little foulding table" (1527).

The carpets in this country were of leather in many cases; we also find them of calico, and there is frequent reference to striped and "streked" carpets. Elizabeth Butler bequeathed to her daughter Elizabeth (1673) a "Turkey carpett."

The inventory of the possessions of Leonard Calvert, Governor of Maryland, who died in 1647, will give a clear idea of the domestic luxury of a gentleman of importance in the infant days of the colony. We should conclude that he belonged to the Roman Catholic Church, even if history told us nothing about him. (The rug that generally accompanies the bed and bolster was a kind of heavy coloured blanket. The colours are frequently mentioned in the inventories. It will be noticed that his lordship did not sleep in sheets.)

IN TOB: & CASK.

	lb.
Imp 13 Bookes, ...	0160
8 old napkins, ...	0024
6 towells, ...	0018

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IN TOB: & CASK.

	lb.
2 lbs. ½m Pinns,	0004
It ½l of white thread,	0008
2 pr of new Holland socks & ½ ells of Hollan,	0018
1 pr Shoes,	0040
A Table Booke & a Discipline,	0030
2z of Sweet head powder,	0004
A bone Crosse,	0020
3 small bitts of Syluer plate,	0030
A small payre of brasse Compasses and a Violl glass,	0004
A syluer sack cup,	0150
1 old Bed & bolster & 1 old greene Rug,	0350
1 uery old feather-Bed,	0060
1 old fflock Bed & Bolster & 1 old Red Rug,	0080
1 cloake bag,	0010
An empty case wthout bottles & another old Case wth 4 bottles,	0010
A Blew Jugge,	0006
A white box wthout lock or key,	0030
A red-leather-lre case,	0002
An old trunk wth a lock & key,	0040
An iron Pott,	0050
5 old Pewter dishes 1 bason 5 plates,	0150
12 pewter spoones,	0024
A Joyned Table, 2 chayres, & a forme,	0200
An old brasse kettle,	0100
A gold Reliquary case,	0150
A uery little Trunck,	0020
A great old square chest,	0030
A kneeling desk & a picture of Paules,	0050
An old frame of a chayre, 2 combs, & a hatt brush,	0022
one Rugge,	0050

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IN TOB: & CASK.

	lb.
Tools, arms, nails, horses, harness, sugar and tobacco in addition, and a large howse wth 3 Manno^{rs} belonging to it att Pyney neck,	7000
A large framd howse, wth 100 Acres of Town Land, ...	4000

Amounting to 25,494 in all.

Though it is safe to conclude that most of the gentry brought no furniture with them originally, we have evidence that as soon as they had built a suitable house on their plantation they imported from England the things they were accustomed to have about them at home. Pory bears witness that it was possible to get rich quickly in Virginia as early as 1617. "The Governor here [George Yeardley] who at his first coming, besides a great deal of worth in his person, brought only his sword with him, was at his late being in London together with his lady, out of his mere gettings here, able to disburse very near three thousand pounds to furnish him with the voyage." He also shows us that fashion was by no means neglected or despised: "We are not the veriest beggars in the world. One cow-keeper here in James City on Sunday goes accoutred in fresh flaming silk, and a wife of one that in England had professed the black art, not of a scholar but of a collier of Croydon, wears her rough beaver hat with a fair pearl hat-band and a silken suit thereto correspondent."

Some of the planters came here to try the country, and when they liked it and prospered they then brought over their household goods and settled permanently. Some had

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estates in both countries and returned to die at home, while others died here possessed of estates in England. When we read of the length, dangers and miseries of the Atlantic passage at that day we are astonished to find that it was by no means an uncommon thing for a planter to make several visits to England. In spite of the wretched accommodations on board, the passage was often very expensive. In 1659 we find: "To Mr. John Whirken who went over in the *Thomas and Ann* ship £22-11-0." It must also be remembered that the purchasing power of money was about five times what it is now. It would naturally be the better class of furniture that the planter would bring with him on his return. In his absence he left his plantation in charge of an agent, and sometimes he did not find things as he left them. There were turbulent spirits in the colony. The court records of March 22, 1652, give an instance of this:

17TH CENTURY CHAIR

(Carved walnut wood, a child's folding chair. Flemish. About 1660. Height, 2 ft. 1 in.; width, 14½ in.)

"The humble complaint of Thomas Cornwallis, Esq.,—Showeth

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"That whereas it is well knowne that the Complt was one of the Chiefe and first Adventurers for the planting of this Province, and therein besides the danger and hazard of his life and health, Exhausted a Great part of his Estate not only in the first Expedition, but also in yearly Supplyes of Servants and Goods for the Support of himself and this then Infant Collony by which and God's Blessing upon his Endeavours, he had acquired a Settled and Comfortable Subsistence haveing a Competent Dwelling house furnished with plate, Linnen, hangings, beding, brass, pewter and all manner of Household Stuff worth at the least a thousand pounds, about twenty Servants, at least a hundred Neat Cattell, a Great Stock of Swine and Goats, some Sheep and horses, a new pinnace about twenty tunn well rigged and fitted, besides a New Shallop and other Small boates, with divers debts for Goods Sold to the quantity of neare A Hundred thousand weight of Tobacco, all which at his going for England in or about April 1644 he left and deposited in the care of his Attorney Cuthbert ffenwick, Gent, who in or about ffebruary following comeing from the Ship of Richard Ingle Marriner, was, as Soon as he Came ashore, Treacherously and illegally Surprized by the said John Sturman and others, and Carryed aboard the said Ingles Ship, and there detained and compelled to deliver the Complts house, and the rest of the premisses into the possession of Divers ill disposed persons whereof the Said Tho. and John Sturman and Wm. Hardwick were three of the Chiefe, who being Soe unlawfully possest of the Said house, and the premisses, plundered and Carryed away all things in It, pulled down and burnt the pales about it, killed and destroyed all the Swine and Goates, and killed or mismarked almost all the Cattle, tooke or dispersed all

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the Servants, Carryed away a great quantity of Sawn Boards from the pitts, and ript up Some floors of the house. And having by the Violent and unlawfull Courses, forst away my said Attorney, the said Thomas and John Sturman possest themselves of the Complts house as theire owne, dwelt in it soe long as they please, and at their departing tooke the locks from the doors, and the glass from the windowes, and in fine ruined his whole Estate to the damage of the Complt at least two or three thousand pounds for which he humbly craves," etc.

This gives us an interesting glimpse of a wealthy planter's house. The above Thomas Cornwallis finally returned to England and died there.

We have now completed our rapid survey of the houses and their contents during the first half of the seventeenth century. The colony had become prosperous and immigration was greatly stimulated. As the author of *Leah and Rachel* (1656) maintains, Virginia and Maryland were pleasant in many ways, one of which was:

"Pleasant in their building, which although for most part they are but one story beside the loft and built of wood, yet contrived so delightful that your ordinary houses in England are not so handsome, for usually the rooms are large, daubed and whitelimed, glazed and flowered, and if not glazed windows, shutters that are made very pretty and convenient." Glass was scarce and costly. As we have just seen, Ingle's piratical crew stripped Mr. Cornwallis's windows of their panes and we have a means of arriving at the actual value since in the hall of Mr. William Hughes, in 1661, there was "ten paine of glass abt. 23½ foot" appraised at twelve shillings.

The above quotation from *Leah and Rachel* of course

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refers to the humbler abodes. The richer planters' houses, as we have seen, were larger and better furnished. Every plantation became a little settlement with its wharf, at which ships loaded and discharged direct from abroad. Clothing, furniture and all kinds of merchandise were imported direct and paid for in the tobacco raised on the spot. The bountiful rivers of Virginia facilitated this system.

"No country in the world can be more curiously watered. . . . The great number of rivers and the thinness of inhabitants distract and disperse a trade. So that all ships in general gather each their loading up and down an hundred miles distant; and the best of trade that can be driven is only a sort of Scotch peddling; for they must carry all sorts of truck that trade thither having one commodity to pass off another." *

The orders sent by the planters to their agents in England were many and various. The letters of William Fitzhugh and William Byrd afford many examples. We find the former writing for a new feather bed with curtains and valance and an old one as well, since he had heard that the new ones were often full of dust. In July, 1687, he writes to his brother-in-law in London:

"Please to mind the things sent for by you, as also add a large looking-glass with an olive wood frame and a pewter cistern." Again, in August, he writes to his brother:

"I heartily thank your mindfull care and your Lady's great kindness in those welcome glasses which came well and safe to hand."

William Fitzhugh, under date of April 22, 1686, describes his estate in the following letter:

* Clayton's *Virginia* (1688).

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"Doctr. Ralph Smith: In order to the Exchange you promised to make for me and I desire you to proceed therein to say to the Exchange an Estate of Inheritance in land there of two or three hundred pound a year, or in houses in any town of three or four hundred pound a year, I shall be something particular in the relation of my concerns here that is to go in return thereof. At first the Plantation where I now live contains a thousand acres, at least 700 acres of it being rich thicket, the remainder good, hearty plantable land, without any waste either by marshes or great swamps the commodiousness, conveniency and pleasantness yourself well knows, upon it there is three-quarters well furnished with all necessary houses; grounds and fencing, together with a choice crew of negro's at each plantation, most of them this country born, the remainder as likely as most in Virginia, there being twenty-nine in all, with stocks of cattle and hogs at each quarter, upon the same land is my own Dwelling house furnished with all accommodations for a comfortable and gentile living, as a very good dwelling house with rooms in it, four of the best of them hung and nine of them plentifully furnished with all things necessary and convenient, and all houses for use furnished with brick chimneys, four good Cellars, a Dairy, Dovecot, Stable, Barn, Henhouse, Kitchen, and all other conveniencys and all in a manner new, a large Orchard of about 2,500 Aple trees most grafted, well fenced with a Locust fence, which is as durable as most brick walls, a Garden, a hundred foot square, well pailed in, a Yeard wherein is most of the foresaid necessary houses, pallizado'd in with locust Puncheons, which is as good as if it were walled in and more lasting than any of our bricks, together with a

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good stock of Cattle, hogs, horses, mares, sheep, etc., and necessary servants belonging to it, for the supply and support thereof. About a mile and half distance a good water Grist miln, whose tole I find sufficient to find my own family with wheat and Indian corn, for our necessitys and occasions up the River in this country three tracts of land more, one of them contains 21,996 acres, another 500 acres, and one other 1,000 acres, all good, convenient and commodious Seats, and w^{ch} in a few years will yield a considerable annual Income. A stock of Tob^{o} with the crops and good debts lying out of about 250,000 lb. beside sufficient of almost all sorts of goods, to supply the familys and the Quarter's occasion for two if not three years."

On June 28, 1684, he sends the following order:

"Mr. John Cooper: I have occasion for two pair of small Andirons for Chamber Chimneys, one pair of brass ones with fire shovel and tongs, and one pair of iron ones well glazed; with fire shovel, and tongs, also two indifferent large Iron backs for Chimneys w^{ch} I would have you send me by the first ships. Yo'r Wff."

In 1698, he orders a table, a case of drawers, a looking-glass and two leather carpets. In 1688, he writes:

"I have in my two former given you an account of money sent to Mr. Cooper with relation to laying out the same which now upon second thought I wholly design for an additional supply for now my building finished, my plantations well settled and largely stocked with slaves, having added about five more than when I gave you an account thereof and purchased at least three plantations more than is there mentioned and being sufficiently stored with goods of all sorts I esteem it as well politic as reputable to furnish myself with an handsome cupboard of plate which gives myself the present use and credit, is a sure

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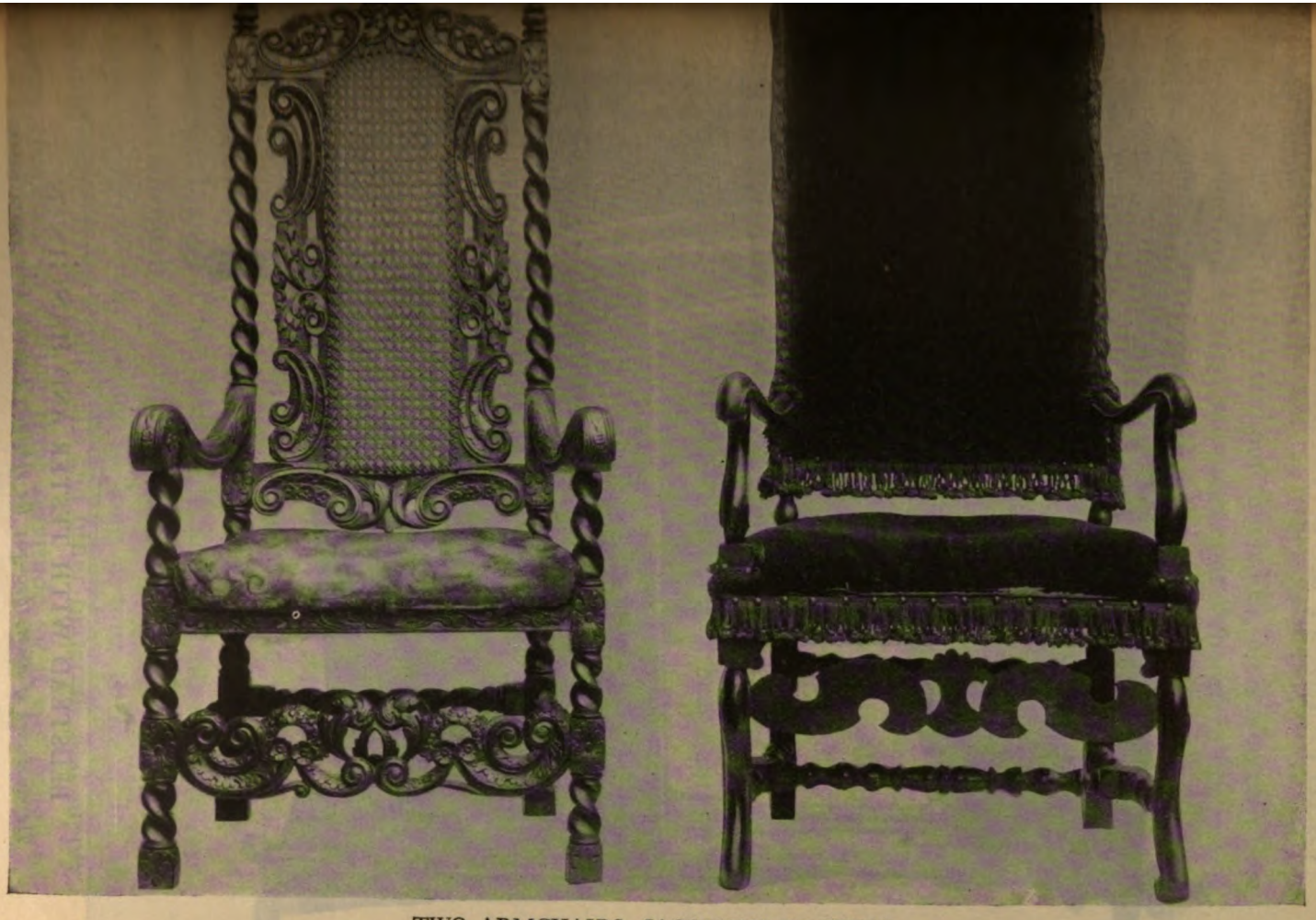

TWO ARMCHAIRS, JACOBEAN IN STYLE
Date about 1630.

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BEDSTEAD WITH TESTER AND HANGINGS

The woodwork of about 1620–30; the upholstery probably fifty years later.

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friend at a dead lift without much loss, or is a certain portion for a child after my dicease, and therefore last year I had a small quantity from you and about a like quantity from Bristol and did expect some from Plymouth but that miscarried."

He wants it strong and plain as being less subject to bruise.

Colonel William Byrd settled at *Westover* on the James River, and while his house was in course of construction in 1685 he wrote to England for a bedstead, bed and hangings, a looking-glass, a small and medium-sized oval table and twelve Russia leather chairs.

Colonel Fitzhugh writes an interesting letter in January, 1687, to the Hon. Nicholas Spencer. It gives his views on the question of housebuilding and will bear quoting.

"My experience in concerns of this country, especially in building and settling plantations, prompts me to offer my advice, having had sufficient trial in those affairs at the expense of almost 300,000 pounds of Tob°. I shall propose no other than what I would follow myself, that is if you design this land to settle, a child of your own or near kinsman, for whom it is supposed you would build a very good house, not only for their comfortable but their creditable accommodations; the best methods to be pursued therein is to get a carpenter and Bricklayer servants, and send them in here to serve 4 or five years, in which time of their service they might reasonably build a substantial good house at least, if not brick walls and well plaster'd, & earn money enough besides, in their said time, at spare times from your work, having so long a time to do it in, as would purchase plank nails and other materials, and supply them necessarys during their servitude, or if you design to

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settle tenants on it, as your letter purports, in my opinion its needless for you to be at the charge of building for their accommodation, if you intend any time, if it is but seven years, for there's several that may be found that for a seven years' Lease, will build themselves a convenient dwelling, & other necessary houses, and be obliged at the expiration of their time to leave all in good repair, but if you at your own charge should build an ordinary Virginia house it will be some charge and no profit. . . But should not advise to build either a great or English framed house, for labour is so intolerably dear & workmen so idle, and negligent that the building of a good house to you there will seem insupportable, for this I can assure you when I built my own house and agreed as cheap as I could with workmen & as carefully and as diligently took care that they followed their work, notwithstanding we have timber for nothing, but felling and getting in place, the frame of my house stood me in more money in Tob° @' 8' sh.p.Cwt. than a frame of the same dimensions would cost in London by a third at least."

A good example of the household furniture in York County in the middle of the seventeenth century is that of Captain Stephen Gill, August 2, 1653, whose estate was appraised by Mr. F. Hy. Lee *et al* at 33,559 pounds tobacco, including seven servants valued at 3,760 pounds.

> In the Hall there was a feather bed and bolster, dock do, blanket, bedstead, pair of striped curtains and valance; two couches with flock beds, four feather pillows and two coverlets; a hammock; a table and "carpet," two "chaises," two stools covered with striped stuff, and five cushions; a small side table and striped carpet, a small pewter cistern and bason, and a bason stoole; a "livery cubbard" with

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glasses and earthenware upon it, a close stool and pan, an ebony looking-glass; bellows, snuffers, dogs, table, fire shovel, tongs, small dark lantern and chafing-dish, a drum and sticks, a parcell of old pictures, an old target; firearms; steelyards and a "parcell of old books"; two small chests, a trunk and a little box; an old "Phisick chest with druggs in," etc. and a "small box with Phisick"; two old plaister boxes, one old "salvatorie," some instruments, a razor, six lancets, two pairs of scissors and three tobacco tongs; two swords and a leather belt; a sack, a drum and some silver; 14 doz. gold and silver breast buttons, 3 doz. silk points, a parcel of silk breast buttons, a parcel of colored silk, a parcel of ribbon, a pair of gloves and three brushes.

In the Chamber we find an old bedstead with "vallance" curtains, feather bed, blanket, rug and pillows; a bedstead with fringed "vallance," flock bed, bolster and rug; one "old hamock" and one "hamacka"; two chests, a trunk, box and desk, all old; one old melted still, fire-irons and dogs; and a great deal of linen consisting of bed linen, table cloths, and napkins, as well as underclothing. In the "Inner Chamber" there were two bedsteads, feather beds, curtains and "vallence," an old table, an old chest, a new trunk, a joint stool, a table basket and clothing. In the "Shedd" there was a small "runlett honey," a small "runlett treele, three bushell wheat, 4^{lb} hops, 16^{lb} soap, 100^{lb} Butter, 6 old Cases, 1 old low stoole, 1 old dripping pan, 1 old Tinn Cove^{r} Dish, 24 Trenche^{rs}, and 3 old Calk.

In the "Loaft," we find Wheat, salt, meal, canvas, nails, scythes, axes, hoes, reaping hoops, pothooks, hinges & Casks amtg to 0120 tob.

In the "Kitching," 1 Copper Kettle, 1 old brass Kettle, 1 brass pott, 3 brass Candlesticks, 1 brass

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Skillitt, 1 small brass Morter & Pestle, 1 brass Skimer, 1 brass Spoone, 3 old Iron Potts, 1 small Iron Pott, 3 Pestles, 1 ffrying Pann, 2 Spitts, 2 pre of Potthangers, 3 pre pothookes, and 1 Iron Ladle, fflesh hooke, 3 Tinn Cullender, 46lb Pewter att 3d per 1 lb. (0700 tob.), 4 Old Porringers, 19 Pewter Spoons, 3 old 1 new Chamber Potts, Pewter, 4 old Pewter Tankards, 1 fflaggon, 2 Salt seller, 6 Tinn Candlesticks, 2 doz. old Trenchers, and 2 Sifter.

In the "Milk House" there are 24 Trayes and one Cheesepress, 300 stores, boat, sail, live stock, pillion harness, and 1 old rugg, 30 lb. The seven servants are valued at 3760 lbs., and his personalty amounts to 33,559 lbs.

The varied contents of the three rooms are typical of all the houses of the period, though it seems strange to find accommodations to sleep three people in the hall. The general hospitality of the community accounts for this and it is usual to find beds in every room until the end of the century.

The livery cupboard that stood in this hall was somewhat similar to the court cupboard already described on page 22. It consisted of three shelves, or stages, standing on four turned legs. The livery cupboard seems to have had a drawer for the table linen but no doors, as we learn from a MS. in the British Museum giving the charges for the work of a joiner in the early days of Henry VIII's reign:

"Ye cobards they be made ye facyon of livery y is wthout doors."

The mugs and cups were hung on hooks and a ewer and basin stood below the shelves.

The livery cupboard was for service or delivery, if we

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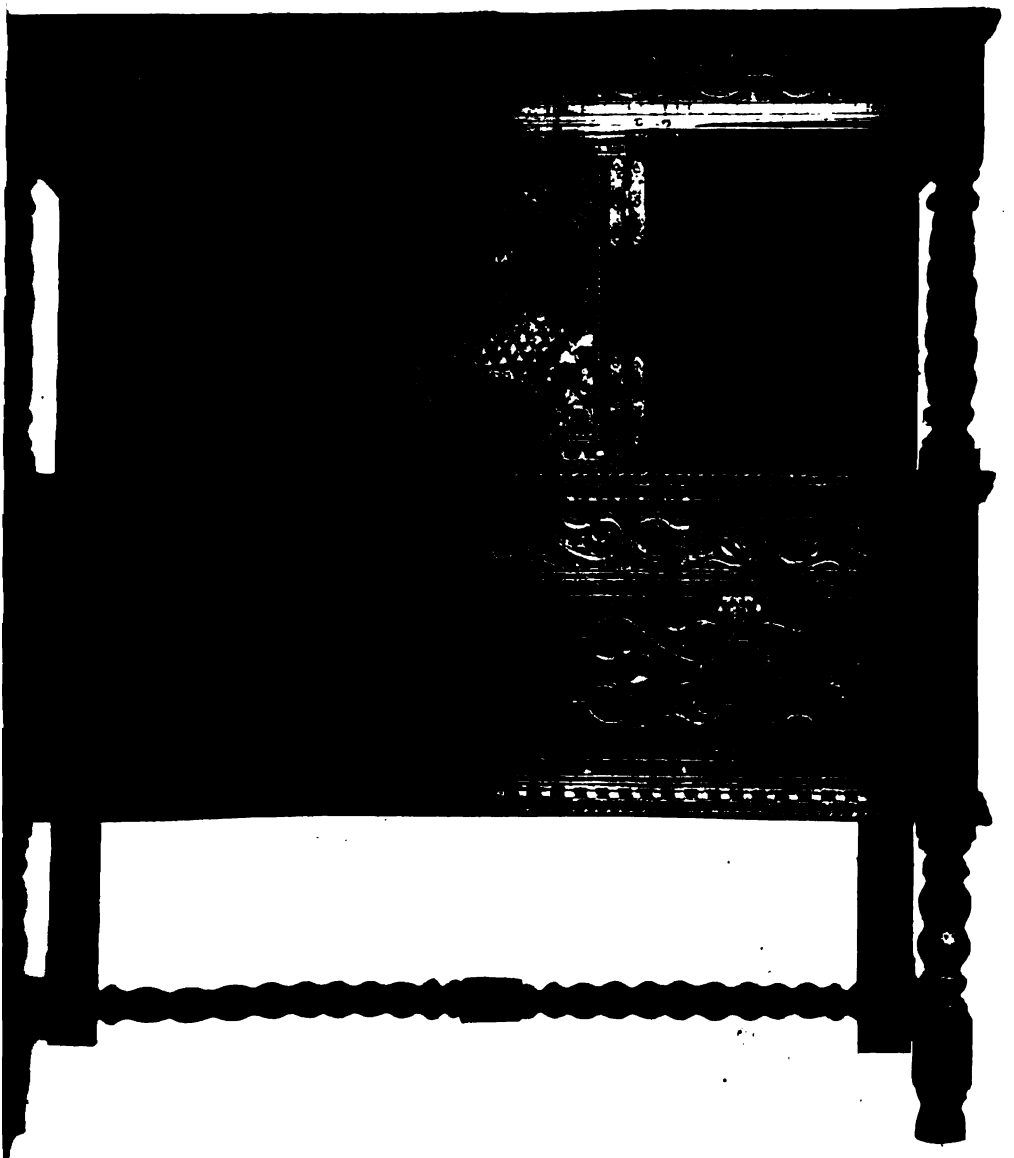

OAKEN CUPBOARD

Carved oak; the lower part contains two drawers and is surmounted by a cupboard with receding sides, which supports the flat top, also partly resting on two spiral columns. On the cupboard door is carved the portrait of a lady wearing a ruff and lace collar. The cabinet is further decorated with narrow bands inlaid with small squares of wood, alternately light and dark. Between the drawers is an inlaid tulip. The whole is supported on four short baluster legs with cross-bars of the same design. English, dated "A. D. 1603." Height, 4 ft. 2½ in.; length, 3 ft. 10¼ in.; depth, 1 ft. 9½ in.

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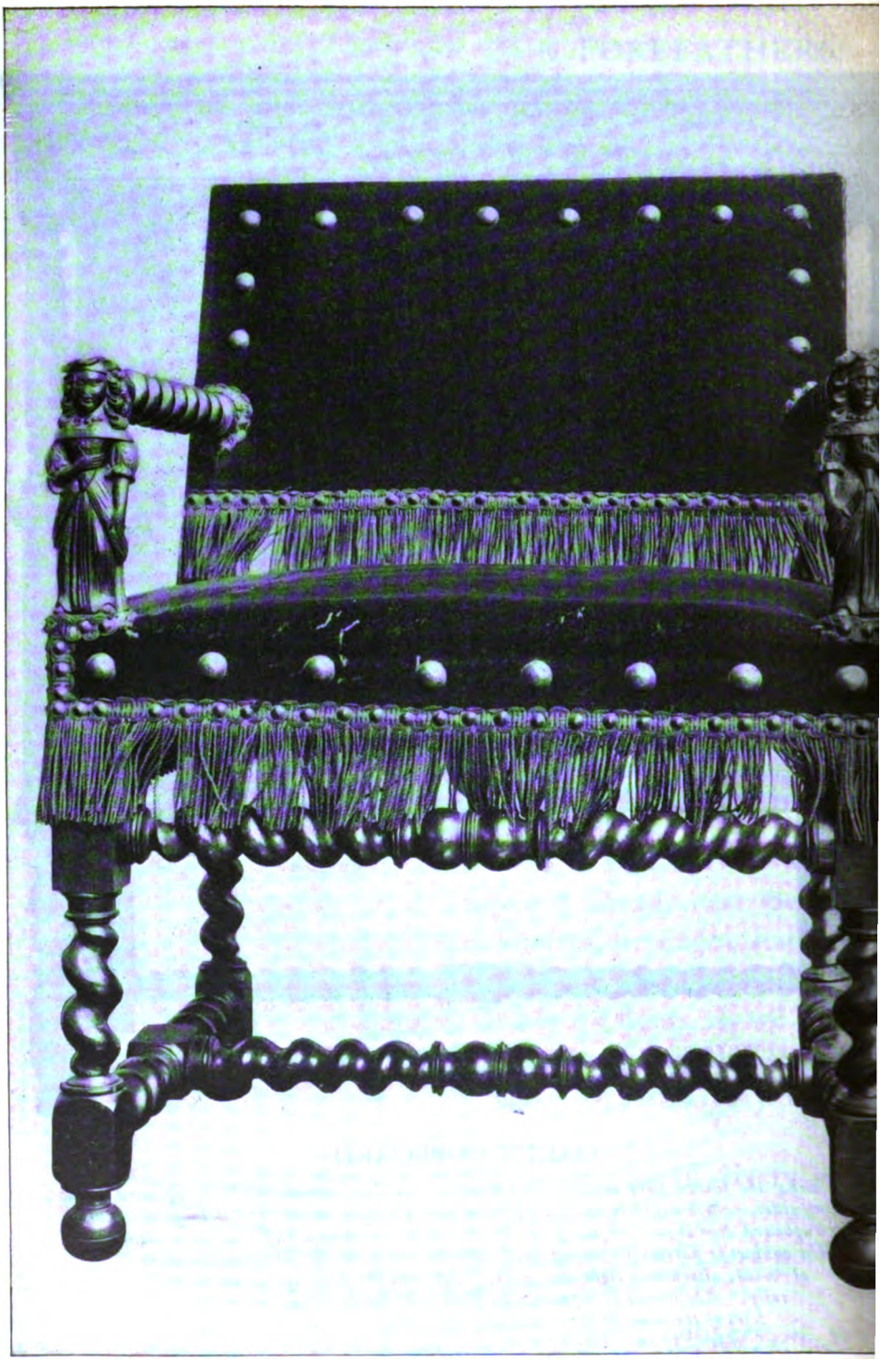

ARMCHAIR

Of about 1650. With upholstery either of the same date or renewed in the original style.

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may believe the etymologists, and Comenius in *Janua* (1659): "Various drinking-vessels are brought forth out of the cupboards and glass case and being rubbed with a pot brush, are set on the livery cupboard."

The "livery-cupboard," "court-cupboard," "standing-cupboard" and "press" were all very similar in character. We will take a few examples from the inventories with their prices: "one old half-headed cupboard (Edward Keene, 1646); one old court-cupboard, 100 lbs. (Captain E. Roe, 1676); one cubboard and a cort, 150 lbs. (G. A. Marshall, 1675); a great cupboard, 1100 lbs. (Captain J. Carr, 1676); an old cupboard, 200 lbs. (Captain T. Howell, 1676); a cupboard with cloth and cushion, 500 lbs., a side cupboard cloth and cushion, 250 lbs. (Nicholas Wyatt, 1676); a court cupboard, 290 lbs. (G. F. Beckwith, 1676); a standing-cupboard (Colonel William Farrer, 1678); an old cupboard, 15 lbs. (Captain James Crews, 1681); one side cupboard (Will Sargent, 1683); an old press, 80 lbs. (Richard Worneck, 1684); a 'pine press,' 150 lbs. (John Milner, 1684); a 'cubbert,' 10 shillings (M. Bacon, 1694); a cubbert, 10 shillings (N. Bacon, 1694); a cubbert, 6 shillings (H. Watkins, 1700)."

It is very evident on looking at the prices that these articles of furniture varied greatly in size and ornamentation. Some of them were undoubtedly richly carved as in the specimens existing in the museums abroad, although the inventories are the only evidence we have been able to find of their existence in the South. Captain Carr's cupboard, being valued at nearly $250 in present money, must have been very ornate. In estimating the value of tobacco we are in difficulties, because it varied greatly from year to year. In 1638 tobacco is declared to be worth

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three pence per pound; in 1639, as we have seen (see page 9), it is valued at £3–19–12 per hundred pounds, or three and one-half times as much. In 1640, when an inventory was taken of the estate of Henry Crawlie (Isle of Kent), "the praysers in their consciences think tobacco is worth per pound" two pence. The average price of tobacco during the second half of the seventeenth century is taken at about two pence per pound, and the value of money was about five times what it is now. It may not be amiss here to give some idea of the wealth of the individual planters, which in many cases certainly justified sumptuous household goods.

It must also be remembered that the various rooms had not acquired the special character that they now possess. It was a long time even in England before parlour and dining-room were distinct apartments. In early days it was customary for the lords and ladies to eat in the large hall before the household, but gradually it became a habit to screen off a portion of the hall for privacy. Thence it was but a step to the private dining-room. This was received at first with disfavour; we read in *Pier's Plowman* (fourteenth century):

> '*In the Halle*
> *the lord ne the Ladye lyketh not to sytte;*
> *now hath eche syche a rule to eaten by himselfe*
> *in a privee parlour.*"

In 1526 the ordinances of Eltham remark with some asperity that "sundrie noblemen and gentlemen and others doe much delighte to dyne in corners and secrete places."

The dining-room was not the one familiar to us. It opened from the hall and contained not only tables and cupboards but a bed, chairs and carpets. One of these new

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"parlours" in the reign of Mary and Philip contained "a jointed bedstead" covered with a counterpoint of "emegrie work with iij cortayns of greene and red serge, one counter and ij olde coverings for the same, ij long damask sylke chussings, v sylke chussengs, one dozen old chusshings, one table, one joned forme with a counterpoint to the table and ij trussels, iiij thrown chayres and vij joned stools, one great payre of andyrons, one payre of tongs, one fyre shovel and a pare of bellows, and one Flanders' chest."

WALNUT CHAIR

Belonged to Sir William Gooch, Governor of Virginia 1727–1747. From the original in the possession of the Virginia Historical Society, Richmond.

The "thrown" chairs are said to be chairs "with frames of turnery work"; the "joint stool" was usually three-legged. The chair shown here is one of the earliest forms immediately succeeding the carved oak period.

A "dining-parlour" is mentioned in 1579 as a separate room, but even this contained a bed; and a "dining chamber" occurs in 1639. Parlour is defined in Minshew's *Guide Unto Tongues* (1617) as "an inner room to dine or suppe in," and the first mention of dining-room is found in *The Knight of the Burning Pestle*, Merrythought saying:

"I never come into my dining-room but at eleven and six o'clock—I found excellent meat and drink i' th' table."

It will, therefore, be appreciated that the dining-room had not separated itself from the bed-chamber and parlour at this period in England, and, consequently, we shall find

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all these rooms uncertain as to character in Virginia for many years. The parlour bed-chamber still survives in many old Southern homes, i. e., the chamber situated near the parlour.

The "parlour," literally the place where people could parley in privacy, became the "withdrawing-room," used for conversation, as the dining-room was used for feasting.

Among the free artisan and labouring classes and poorer planters, the furniture is still excessively meagre. Some inventories show none at all, the utmost being an old couch, a bed, two or three old chairs and a chest or trunk.

The inventory of Mr. Gyles Mode, of York County, Va., is worth reproducing because the articles are valued in pounds, shillings and pence, instead of tobacco as is customary, and this is more satisfactory, as the latter commodity was not constant in value.

	£. s. d.
1 Fether bed & feather bolster, very old bed-tick, 1 old green rug & blanket, 1 bedstead, a piece of serge, green curtains & vallance, .	8–5–0
6 Leathern chairs, old, 4 high, 2 low, .	1–1[illegible]–0
1 Court Cupboard with drawers, . . .	5–0[illegible]0
1 Table, abt 7 ft, a form & green cotton carpet,	1–5–[illegible]
1 Small square table & a wicker graining chair & carpet, ...	0–15–0
1 Warming pan & tin scolloped candlestick, .	0–6–0
1 Pair of low dogs with brass tops, one broken 1 Old couch with old flock bolster & green rug, ...	0–10–0
1 Chest with lock & key, . . .	0–12–0
1 Looking-glass with black frame, . .	0–12–0

With the exception of the bedstead, bedding and hang[illegible] ings, the court cupboard with drawers is Mr. Mode's m[illegible] valuable possession; in fact, it is worth all his other wo[illegible]

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ARMCHAIR

Oak, with high back carved with floral ornament and "I. P. 1670," scroll arms, and turned legs and crossbars. English. Height, 4 ft. 5 in.; width, 2 ft. 3 in.

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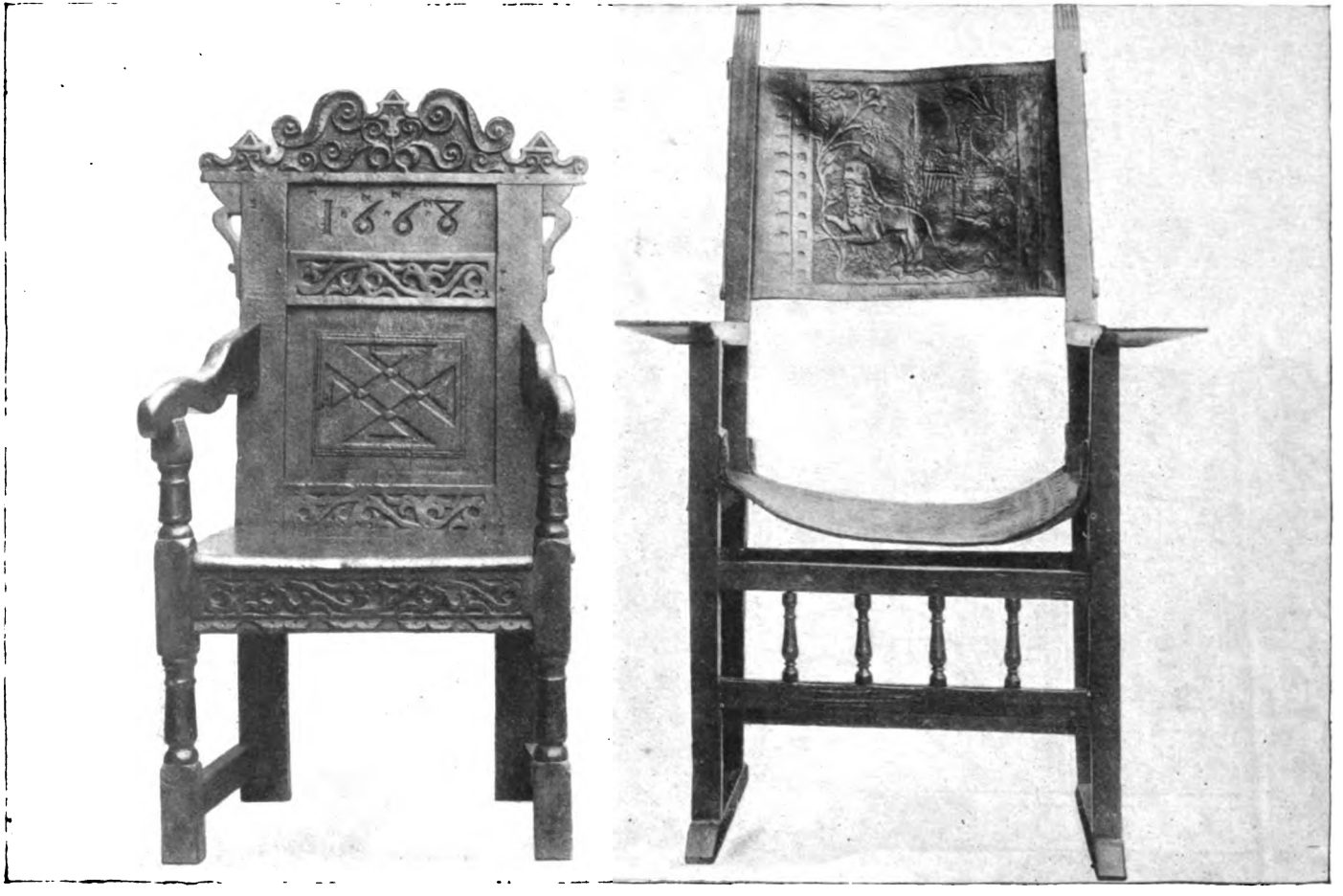

SEVENTEENTH CENTURY ARMCHAIRS

The one to the left is of oak, ornamented with flat scrollwork; the back is surmounted by a pediment carved with scrollwork in relief. Dated 1668. *The walnut chair to the right has a high back without top rail. The back is formed by a piece of leather*

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furniture put together, representing at least $125 in present money. It was undoubtedly a decorative as well as useful feature of his home; and we must credit him with distinct æsthetic preferences, since his rugs and table "carpets" were all green in hue. This taste was also shared by Colonel Thomas Ludlow, showing that green was fashionable in upholstery in the middle of the seventeenth century.

The estate of Francis Wheeler is also given in money (January 30, 1659). Among other things "in the chamber" we find "a Virginia-made bedstead and an old-fashioned guilt Canne," the latter valued at £3-10-0 Thomas Bucke, January, 1659, in addition to beds and other household stuff, left behind him "a striped tablecloth 2sh, 6d, a hide couch 8sh, a wainscot couch 15sh, three wainscot chairs £1-0-0, four lined-back chairs £2-0-0, one frame table and form and two joint stools and a little one £1-5-0."

At an auction of the estate of John Marsh, September 16, 1659, Jeremiah Rawlins bought "a powdering tubb"; and another lot consisted of "one small hanging table and a form to hang, one couch, two pails and trays." The inventory of Stephen Page's goods, December, 1659, includes "one chafing-dish and one skynn couch," besides the usual bed.

According to the inventory of the estate of Colonel Thomas Ludlow, January 1, 1660, his house contained "the Inner Rooms," "Lt. Coll. Ludlowes chamber," "the Hall," "the Buttery," "the loft," "the Kitchen," "the Stoare" and the "Milke House." The hall seems to have been furnished best, and, unlike so many houses of the day, contained no bed. In it was one long table and green cloth carpet, a chest, one green couch, two leather chairs, three

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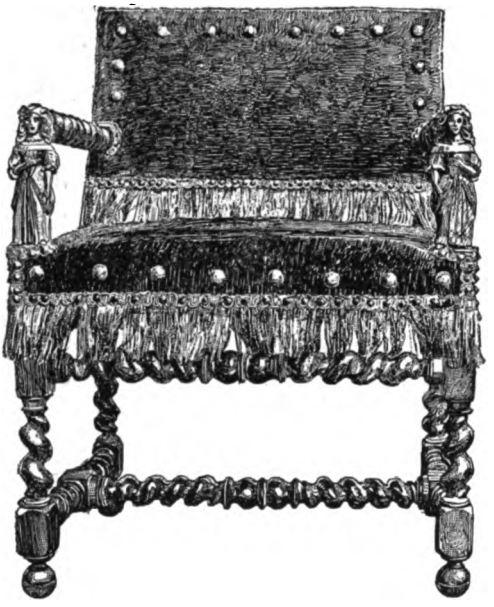

17TH CENTURY CROMWELL CHAIR
See page 45.

low chairs, one low stool and four high chairs with green cloth, a joint stool and short table, ten cushions, one pair and-irons, fire shovel and tongs, a tin candlestick, snuffers and a brush.

The bed during the second half of this century still maintained its importance. We have many records of the varied material with which it was decorated. The curtains hung from rods by hooks, as is expressly mentioned in the inventory of Colonel Epes, 1678 (see page 52). They seem always to have been accompanied by a valance. To take a few examples from the inventories, the curtains are "striped" (S. Gill, 1653), "red perpetuana" (E. Keene, 1646), "green" (F. Mathews, 1676), "serge with silk fringe" (R. Macklin, 1676), "camlet curtains and double valance lined with yellow silk" and fringed curtain (Colonel Epes, 1678); and "Kitterminster" (W. Sargent, 1683). Printed calico was also common. It must be remembered that the wooden walls were rarely air-tight, and, in winter, bed-curtains were a necessary protection against the strong draughts.

The will of Richard Lee, dated 1663, shows the value that was still attached to beds.

"Item. My will and earnest desire is that my house-

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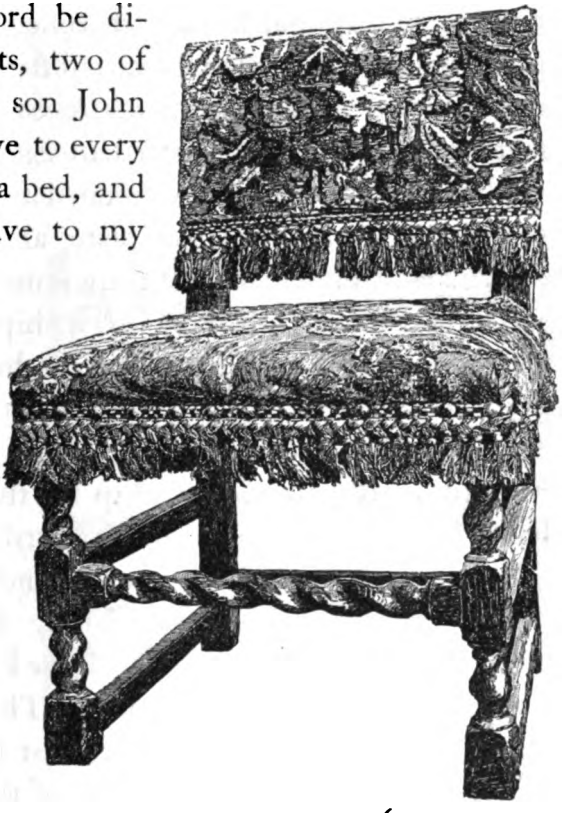
hold stuff at Stratford be divided into three parts, two of which I give to my son John and bind him to give to every one of his brothers a bed, and the other part I give to my wife, Anna Lee.

"Item. I give and bequeath unto my eldest son John three islands lying in the Bay of Chesapeake, the great new bed that I brought over in the *Duke of York*, and the furniture thereto belonging."



AN OAK CHAIR OF 1649

The stuffed seat is covered with maroon leather over which is a piece of canvas worked with colored wools in the manner of a carpet.

This Colonel Lee, who dwelt at *Mt. Pleasant*, Westmoreland County, was one of the wealthiest of the early planters of Virginia. His tobacco crop was worth $10,000 a year present value and his estate at Stratford-Langton, in England, $4,000 a year more. He died in 1714.

That he was choice in his household goods is evident from the Saintsbury Calendar of State Papers, 1660: "The petition in behalf of Colonel Richard Lee, of Virginia, to the Lord Protector and Council. Certain plate brought from Virginia to London by Colonel Lee, about a year and a half ago, to change the fashion, has been seized on his

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return to Virginia, by the searchers at Gravesend; every piece having the Colonel's coat of arms, and being for his own private use, who did not know but that plate manufactured might be transported to English plantations."

The Colonel's affidavit stated that his trunk had contained 200 ounces of silver plate, all marked with his coat of arms and intended for his own use, and that it had been seized at Gravesend aboard the ship *Anthony* of London, and that most of it had been in his possession for many years in Virginia.

After the execution of Charles I, Colonel Norwood, with other Royalists, took ship for the colony; and he has left a vivid description of his terrible voyage. He and others were deserted on an island and finally reached Jamestown by the aid of friendly Indians. In the first frontier house he came to, "a large bed of sweet straw was spread ready for our reception." This was in Northampton County, and the furniture must have been almost nil. The proverbial lavish hospitality of the Virginians was already noticeable, for we read: "As we advanced into the plantations that lay thicker together we had our choice of hosts for our entertainment, without money or its value; in which we did not begin any novelty, for there are no inns in the colony, nor do they take other payment for what they furnish to coasters, but by requital of such courtesies the same way as occasions offer."

We have now reached a date, therefore, when the better houses were furnished with considerable comfort and variety. Luxury was advancing. The tables no longer consisted merely of boards and trestles; and the forms and benches were fast disappearing in favour of quite a variety of chairs. The seats and sometimes the backs of the latter

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were comfortably stuffed, and they were heavy and substantial rather than elegant in design. The woods of which they were made are seldom mentioned in the inventories. We shall have to wait some years yet, till the influence of the French Renaissance, now beginning, is felt, before England and her colonies care for art in furniture. First, in order of time, came the leather chair, high and low, as we have already seen, and we may mention here that the brown leather-covered and brass-nailed chairs, still known as the "Cromwell chairs," were imported into England from Holland. Then came the Turkey-work chair which was much in vogue till the end of the century. It probably got its name from the rugs imported from the Levant, for its cover was embroidered with designs in bright colours. The "rush" and wood-bottomed chairs were the commonest kinds; in 1684 two of the former were valued at two pounds of tobacco. In 1676 "ten wood-bottom chairs" were appraised at fifteen pence each. There were not so many kinds of single chairs in the seventeenth century as there were of armchairs. There were two very favourite oak patterns, the Derbyshire and the Yorkshire. The

OAKEN CHAIR

A type peculiar to Derbyshire, England,—see the accompanying illustration. Seventeenth century. From the original in the Victoria and Albert Museum.

17TH CENTURY CHAIR OF OAK

This type of chair is peculiar to Yorkshire and Derbyshire, England. From the original in the Victoria and Albert Museum.

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former belongs to the time of James I. Its horizontal pieces are tenoned into the uprights and fastened with oak pegs. Between the rails three arches with neatly turned spindles are introduced. The chair is exceedingly firm and solid. The Yorkshire model, of which great numbers were produced, is rather more ornamental. Besides, the usual uprights, the back has two rails, an arch with ornamental scroll-work, and small turned "droppers." Here we also find the bell-shaped flower, or columbine, destined to appear in future years, both in carving and inlay.

Some attention was given to ornamenting the chimney piece. W. Sargent in 1683 had a "chimney-cloth."

The inventories give evidence of barter with the Indians. Indian baskets, matting, etc., are not uncommon.

The inventory of the estate of Colonel John Carter, 1670, included table and bed linen, curtains, a number of beds and bedstead, kitchen utensils, fifteen "turkie work chairs," twenty-one old leather-chairs, eight Turkey-work cushions and two old cushions, six Spanish tables, two looking-glasses, two chests of drawers and some silver plate, besides live stock, amounting in all to £2250–10–6.

Thirty-six chairs would be enough for a moderate house at the present day, so Colonel Carter was respectably supplied. The three-legged joint-stool was also universally used side by side with the chairs. Captain Thomas Howell of Maryland, March 14, 1676, owned ten joint-stools, two wooden chairs, six small chairs, eighteen leather chairs, six Turkey-work chairs and one wicker chair.

The prices in tobacco were as follows: six leather chairs, 120 lbs. (R. Macklin, 1676); 2 joint stools, 80 lbs., 3 leather chairs, 1 wooden chair and 2 cushions, 120 lbs.,

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(G. A. Marshall, 1675); one great wicker chair, 40 lbs., (Edw. Keene, 1646); 12 leather chairs, 480 lbs., 12 Turkey-work do, 960 lbs., 2 old wooden do, 30 lbs., 7 small wooden do, 84 lbs. (Captain Edw. Roe, 1676). Thus we see that the prices varied greatly. The wicker chair was generally accompanied by a cushion, though the latter is not always mentioned in the inventories. In addition to the above kinds, there was the "straw" chair, and the chair with a seat of woven "flag." In 1694, we find two straw-bottomed chairs valued at one shilling and sixpence; and, in the same year, Michael Swift's "nine old flag and wooden chairs" were appraised at eighteen shillings. The most fashionable chair, however, was the Russia leather chair; it occurs in all the best houses towards the close of the seventeenth century. Colonel Francis Epes, of Henrico County, October 1, 1678, had 24 Russia leather high chairs, £8-2-0. He also possessed "12 Turkey work chairs, ten of which are new at £4-5-0, two broken, 1 sh., 9 Camlett [camel's-hair] chairs, 7 of them new at 7 shillings per chair and 2 broken 1 shilling, £2-10-0; and one Ellboe chair damnifyed though new, 7 shillings." Besides the above, there were the "calfskin," the "rush," the "cane," the "bass," the "black", and the matted chair. Thus Thomas Shippery of Henrico County (1684) owned "one joyner's (arm'd) chair" valued at thirty pounds tobacco and "two rush (green) chairs, 20 lbs." Henry Watkins (1700) had six bass chairs, value twelve shillings. Col. Jno. Carr of Maryland in 1676 had six turned Dutch chairs, 360 lbs. Thomas Bucke (1659) owned four lined back chairs, £2, and three wainscot chairs, £1. Chairs were very numerous in the well-to-do houses. In 1694 N. Bacon was not unusually well supplied with his thirty-six. The accom-

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panying illustration affords a clear view of the cane chairs of the period.

The chair on page 49 is of walnut. It has a high back with a long panel rounded at each end and filled in with cane webbing with a carved and pierced pedimental top. The two turned pillars on either side of the panel are continuations of the back legs. The front legs terminate in moulded feet turned outwards. They, as well as the straining rails, are turned. The date of the chair is about 1690. The seat is plain and filled in with cane webbing. On page 6 another example of the high-backed cane chair is found. The wood is painted. The top rail of the back is carved and pierced and below it is a panel similar to that last described also filled in with cane webbing. The side supports are also continuations of the back legs. The square frame of the seat is filled in with cane; the front legs are carved with projecting knees and feet turned outwards. They are joined by a carved and pierced rail with a design similar to that in the top of the back, which is of scrolls and foliage. The second chair on page 49 is also painted, with a high back and top rail pierced and carved. The central panel of the back is filled in with cane webbing and its frame is carved and incised, as is the broad rail joining the two front legs. The decoration is of floral scrolls and the legs and straining rails and side supports of the back are spirally turned. The pine cone surmounts these side pillars and a large shell holds the central position in the top rail. The date of this chair is about 1660. It is a good example of the general carving of the day. The shell is of great antiquity in ornamentation.

We also give examples of two other chairs of the same period. The armchair is exactly similar in form to those

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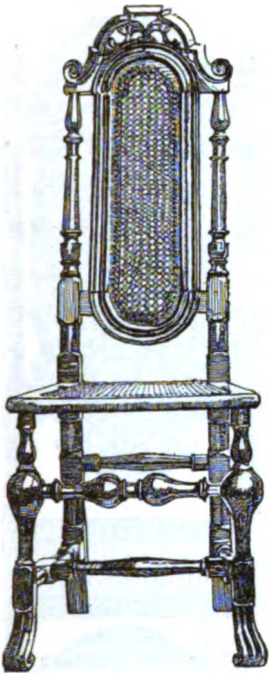
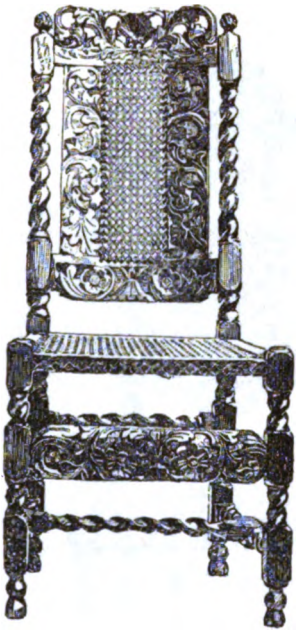


17TH CENTURY CHAIR

Walnut; high back, with a long panel rounded at each end and filled in with cane webbing, surmounted by a pedimental piece carved and pierced, supported by two turned pillars continuous with the cane webbing. The seat is a plain frame filled in with cane webbing. The front legs and straining rails are turned. Lent by C. H. Talbot, Esq., Lacock Abbey.



17TH CENTURY CHAIR

Painted; high back with carved and pierced top rail. Back framing and lower rail carved and incised, the central panel of the back and seat filled in with cane webbing. The legs and two straining rails are spirally turned. Carved and incised front rail. About 1660. Lent by W. H. Evans, Esq., Forde Abbey.

already described. The legs are simply turned, the seat is of woven cane and the only difference is in the carving of the back and of the front rail, which is very ornate. It is of a beautiful black walnut. The other high-backed chair, said to be Spanish, precisely follows the form altogether of the other examples given. The back and seat are covered with stamped Spanish leather of a tawny colour, fastened with big brass studs. The ornamentation of the front rail consists simply of two carved interlacing scrolls. The

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HIGH-BACKED CHAIR

Covered with stamped Spanish leather of a tawny colour fastened with brass studs. The front rail consists of two interlacing scrolls. From original in the Memorial Hall, Philadelphia. See page 49.

17TH CENTURY ARMCHAIR OF CARVED BLACK WALNUT

The legs are turned, the seat is of woven cane. The back and the front rail are highly carved. See page 49.

high-backed Russia leather chairs so numerous in the inventories, are clearly represented in this specimen. The low-backed leather chair, which also had a leather seat, was square and squat in shape and is also shown in an accompanying illustration in a specimen belonging to Dr. Christopher Witt, a German pietist and astrologer, known as the "Hermit of the Wissahickon," who died in 1708. The frame was very often quite plain with square legs

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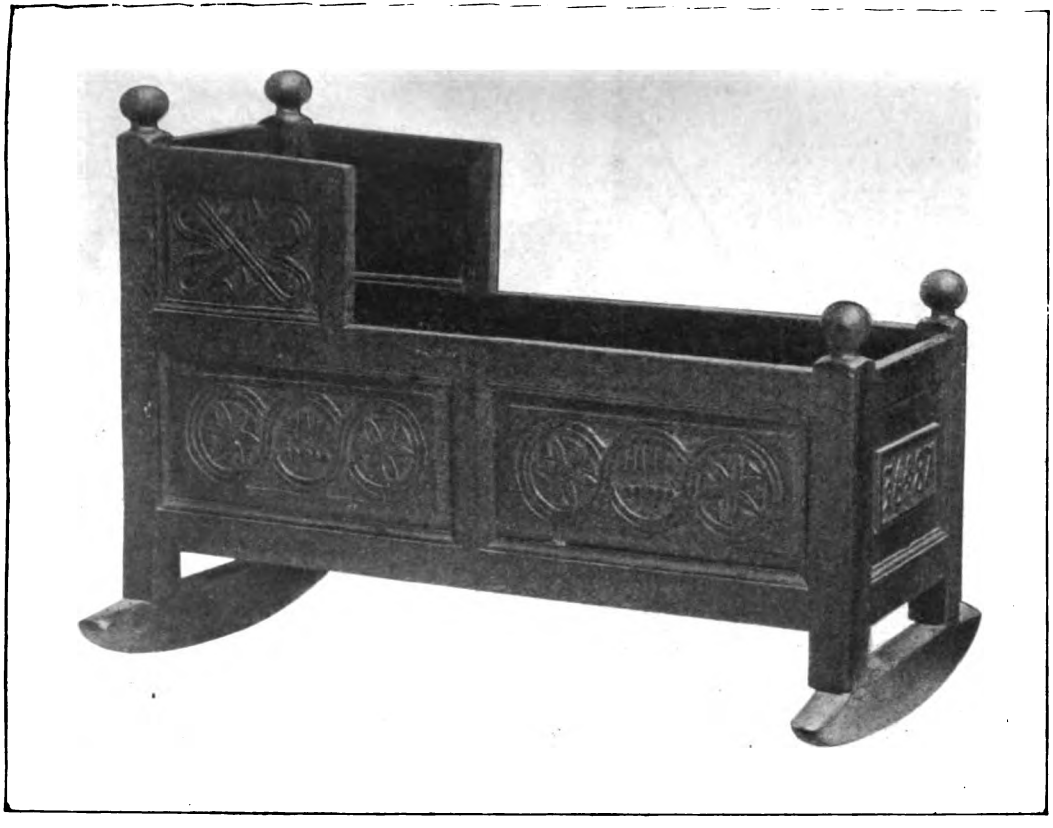

CRADLE

Oak; from an old Worcestershire manor house. Incised panels and borders, with a panelled hood at the head. Rockers curved at the tops, held in the forked ends of the corner-posts. Cushions inside covered with figured velvet. About 1660.

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CABINET OF OAK

The outer doors are veneered on the face with hexagonal pieces of "Thorn Acacia" wood. The drawers within, eleven in number, are veneered with walnut with an edging of sycamore. Close of the seventeenth century.

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and arms, as is shown in so many illustrations of seventeenth century life. Dr. Witt's chair is preserved in the American Philosophical Society in Philadelphia.

17TH CENTURY CHAIR

Original in the collection of the American Philosophical Society. It is said to have been the chair of Dr. Christopher Witt, mystic astrologer and doctor, "the Hermit of the Wissahickon."

The walnut chairs in the illustration on page 65 were imported from England by Ralph Wormeley of *Rosegill*, Middlesex County, Va., towards the end of the seventeenth century, and were used in his parlour. Eleanor Plater, who was sister of Mrs. Ralph Wormeley, and married Governor Gooch, embroidered a seat for these chairs; there are six in the set, two being armchairs. When the first Ralph Wormeley died in 1703, his effects were sold and the chairs were bought by Mr. John Prosser of *White Marsh*, Gloucester County, Va., whose great-granddaughter, Maud Tabb, married John Tayloe Perrin, a descendant of Ralph Wormeley. The chairs were given to Mrs. Perrin by her father, Dr. John Prosser Tabb. They are thus among the oldest authentic specimens of Virginia furniture.

Ralph Wormeley of *Rosegill* (1650-1703) owned so great an estate and possessed so much influence that Hart-

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well, Blair and Chilton speak of him in *The Present State of Virginia* (1699) as "the greatest man in Virginia."

"*Rosegill*, where the Wormeleys lived in English state," writes Bishop Meade in his *Old Churches* (1872), "was situated high upon the banks of the Rappahannock River, a few miles from Old Christ Church. It was a large and handsome specimen of an old colonial mansion."

The inventory of the estate of Colonel Francis Epes, of Henrico County, Va., October 1, 1678, will show the growing luxury of the planters.

	£ s. d.
One foure foot chest of drawers seder [cedar?] y speckled new but damnified,	1–10–0
1 large chest of drawers new, . . .	1–4–0
1 small table damnified though new, .	5–0
1 large folding-table* new but damn, .	1–5–0
2 sacking bottom bedsteads new, . .	2–10–0
1 twisted stand new & ye topp of another,	0–3–0
2 setts of curtaine rodds, . . .	5–6
1 suite of tapestry hanging, . . .	18–17–0
1 large olive wood glasse, one large walnut tree glass 2 pr of screws, . . .	4–14–0
2 doz of Russia leather high chairs, . .	8–2–0
12 Turkey worke chairs, 10 of which new at £4–5, two broken 1, . . .	4–6–0
9 Camlett chaires 7 of them new at 7£ pr chaire & 2 broken 1£, . . .	2–10–0
One Ellboe chaire damnifyed though new,	0–7–0
One large new feather bed with camlett curtains & double vallins lind with yellow silke, bolster pillow, counterpane, Rodds & hooks tops & stands 1 Curtaine and some ffringe damnifyed, .	24–5–0
1 yarn rugg & 1 blankett, . . .	1–4–0

* The folding-table was known in England as early as 1556.

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	£ s. d.
1 middle seize calve skinn truncke with drawers, ...	0–12–0
One sacke cloth bottome bedstead, . .	1–6–0
One old ffeather bed and bolster, . .	2–10–0
One small old ffeather bed and bolster not ½ full, ...	1–0–0
One ffeather bed, bolster & 2 pillows worne, ...	2–0–0
2 yarne ruggs worne ye largest 10' ye other 7', ...	17–0
One middle size calve skinn truncke with drawers, ...	12–0
One old leather truncke with locke and key, ...	3–4
One old chest of drawers without keys, .	5–0
One very old ffeather bed & bolster rugg & 2 blanketts & one old beddstead, .	1–10–0
One very old bedd bolster two course blanketts & an old trundle beddstead .	1–0–0
One small old ffeather bed small bolster & 1 canvis bolster & a small rugg all very old, ...	10–0
One old suite of Callicoe curtaines and vallaines, ...	5–0
Eleven pds of plate at 3£ p. pd is . .	33–0–0
An old standing cupboard and one small old table & one old broken chaire of wood, ...	2–0
2 new bedds & bollsters & 3 new pillows,	9–9–4
2 New Ruggs, ...	1–0–0
3 new blanketts, ...	12–0
One small old bed of ffeathers one blankett, bolster 1 pr of canvis sheetes, one old Rugg one blacke leather truncke,	6–0
One pair of bellowes new, . . .	2–6
One large chest with lock & key old, .	7–0

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	£ s. d.
One old middle size chest with lock & key,	3–6
One small old chest with lock & key, .	3–0
Two other old chests without keys & one without hinges, ...	10–0
One very old long table & one little ditto,	5–0
One old coutch 1 leather chaire very old & lumber, ...	3–0
Three old beddsteads, ...	6–0
One small hammock new & one old coverlidd, ...	13–0
Two cushions & one turkey workt carpet,	1–2–0
One pr of new Curtaines & vallins (Kidderminster), ...	10–0
One old Rugg yarne, ...	5–0
One old bible & 6 other small old books,	5–0
Two small writing trunckes with locks & keys & one small very old blacke truncke (calve skin), ...	4–0
Two canes one of them broke with silver heads, ...	7–0
1 small looking glasse	1–0
(Total £302–1–2)	

It will have been noticed that no matter how scanty was the furniture, it invariably included some receptacle for clothes, etc. The box, case, chest, and trunk are often found in the same inventory. It is difficult to distinguish between the case and box, but the chest was an article of some decorative importance. The oak, or cedar chest was more or less ornate in accordance with the wealth and taste of the owner. Sometimes it rested on its own flat base and sometimes on short legs. Frequently it had more than one lock and key, as was the case with the one sent to the Ashley River by the Earl of Shaftesbury mentioned later. Many old chests are heavily bound with iron. The simpler

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OAKEN CHEST OF DRAWERS

Consisting of four long drawers, each of which is decorated in front with two panels of raised moulding. The escutcheon plates and drop handles are of brass. The whole rests on four spirally turned legs strengthened by plain bars. Late seventeenth century. Height, 4 ft. 4½ in.; length, 3 ft. 2 in.; width, 1 ft. 10 in.

kinds would merely be carved with the initials of the owner and the date of constructions. Sometimes they had an appropriate motto or warning, such as "Come not in jest to open this chest." The lid of the finer specimens would often be inlaid with a foliage design and the front and sides would have carved panels representing biblical scenes or mythological personages, or simply Gothic tracery or floral scrolls. Some of the clothes chests at one end contained a small inner box with hinged lid for holding fans, laces and other feminine trifles. Drawers were soon inserted into the lower part of the chest and the next step was to cut the remaining part of the front into doors and put shelves inside. When towards the close of the century Colonel Fitzhugh sends to London for some silver plate, he stipulates that it shall be packed in chests, because of their great usefulness, though he evidently feels that he has to excuse his extravagance. These chests, therefore, must have been something more than mere packing-cases. He was ordering something that he could not cause to be made by his own workmen.

The chest with drawers occurs frequently in the inven-

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tories early in the seventeenth century. A further development consisted in topping the drawers with a "bureau," which was used in its literal sense of "office." It was closed by a sloping flat to be used as a writing-table, with two sliding "draw-out" supports. This top usually contained pigeon-holes and drawers both visible and secret. The chest with drawers was quite an expensive article of furniture in Virginia in 1676. G. F. Beckwith owned one valued at about $70 present money. He also possessed a "chest with drawers," "a box with drawers," and "a desk with drawers," all worth about $80. Another instance is found the same year in Robert Macklin, whose parlour contained a great "elm chest," a deal ditto, a "trunk with drawers," a "Dutch case," a "little nest of drawers," and "two old trunks," valued in all at 400 pounds tobacco. In the same year Captain T. Marshall owned a "box of drawers," and Captain J. Carr a "chest of drawers," valued at 450 pounds tobacco. Chests of drawers were also possessed by N. Bacon (1694) £1, and another at 14 shillings, and Henry Watkins (1700), £2.

A desk of some kind was found in every respectable house. Examples are plentiful towards the end of the century. In 1684 the Rev. Thomas Perkins owned a desk and sealskin case, 250 pounds tobacco. Other instances are: an old desk, Mrs. Fauntleroy (1686); two desks, 250 pounds tobacco, Captain J. Carr (1676); Thomas Howlett, one (1685), and N. Bacon another, at five shillings, in 1694. Captain J. Goodwin may end the list with one in 1701.

Miss Mary Jones of Gloucester County, Va., owns an ancient desk belonging to the Fauntleroy family, which may be the very one recorded above.

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CABINET OF WALNUT WOOD

With two cupboards and two drawers, above which is a canopy supported on four balusters; the whole is ornamented with carvings in relief of men on horseback, cherubs' heads, lions' masks, figures, and fruit. English, seventeenth century.

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TABLE WITH THREE FLAPS

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Dressing-tables were to be found in considerable profusion. Examples still in existence, of the date of 1690, are veneered with walnut as well as solid. Some of them had two deep side drawers and a shallower central one with brass key-plates and handles. Others were inlaid in a band around the top of the table and faces of the drawers with box-wood and ebony. Sometimes the legs were plain and sometimes they showed the growing Dutch influence and were of the cabriole shape with web feet. A typical combination dressing-table, "scrutore," and swing-glass (circalated 1700) is of walnut with the glass bevelled and the frame slightly carved and gilt. The front has beading and moulding ornamentation and the supports are four cabriole legs with shell carvings. The looking-glass was sometimes fixed to the top of a case or chest of drawers. Captain James Archer (1607) owned "one chest of drawers, one dressing box, three looking-glasses, and one glass case," all valued at £4–15–0.

The first item of the inventory of Colonel Epes, given above, shows that the "chest of drawers" was often of considerable size. Two other items supply us with examples of trunks containing drawers. The trunks were "leather," "calf-skin," "seal-skin," "gilt," and on at least one occasion we find an "oyster-shell trunk." Special importance was attached to locks and keys and their absence is usually noted. The metal-work was highly valued. Curtain-rods even, as in the above inventory, possessed a value by no means despicable, and it is noticeable that the absence of hinges is considered worth recording, and even the screws of the looking-glasses are not forgotten.

Colonel Epes was one of many rich planters whose walls were hung with tapestry. Hangings worth nearly

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$500 in our money must have contributed considerable elegance to his rooms. The Turkey-work carpet mentioned is probably nothing but a table-cloth, as in so many previous examples. The two cushions mentioned with it, all together valued at twenty-two shillings, were probably embroidered. Cushions were in great favour and were found in great profusion in the houses of the seventeenth century; the lines of the seats were somewhat rigid and the comfort of the sitter depended largely on cushions, especially as in many cases the carving was not so disposed as to contribute to personal ease. It is to be noticed that the projecting carving in the backs of the chairs gradually disappears, or is subdued. The finer examples of cushions were Turkey-work, silk, satin, velvet, damask, and other materials that lent themselves to embroidery. Fine needlework was a common female accomplishment during this century and special bequests of worked material are frequently found in the wills.

As we have already seen, the mirror with olive-wood frame in Colonel Epes's inventory came from Italy; the large "walnut-tree glasse" was, in all probability, a production of the Vauxhall factory recently established.

We may take another example of this period in Nicholas Wyatt of Maryland, whose inventory was sworn to September 25, 1676. His house consisted of a hall, parlour, hall chamber, porch chamber, parlour chamber, kitchen, cellar, milkhouse, kitchen chamber, kitchen, buttery, kitchen loft, and quarter. In the hall were seven framed pictures on the walls, and "a window-cloth" at the window. There was one oblong table and "carpet" and six joint stools: here the family took their meals. Along the walls and disposed in various places were sixteen

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Turkey-work chairs, and seven leather chairs in addition. In the big fire-place were brass andirons, and beside them stood tongs, shovels and a pair of bellows. A couch-bed with its appurtenances stood in one corner of the big room, and a cabinet and small trunk in another. A chest of drawers with "cloth and cushion," a side cupboard (not fixed to the wall, but a separate piece of furniture) also with "cloth and cushion," containing "a parcel of books," "a beer glass" and "snuffers"; and a looking-glass and a round table completed the list. Entering the parlour we find a four-post bedstead with curtains and valance, and on it a comfortable feather-bed, bolster and pillows with a gaily coloured rug above all. There is also a couch with its bed and furnishings. Though the floor is bare there is a "window cloth" at the window, and six framed pictures adorn the walls. Against one wall stands a chest of drawers covered with a cloth. The looking-glass that is mentioned probably stands on this, as does also a silver caudle cup. A cupboard "with cloth and cushion" contains three wine-glasses, a brush and a nest of hour-glasses. The room has no table, but is well supplied with chairs. There is one cushioned wicker chair and three straw, three wooden and four Turkey-work chairs. The fire-place is furnished with fire-irons and andirons, and a seal-skin trunk against the wall.

In the "hall chamber" is another four-post bedstead with the usual bedding. It is furnished with a pair of serge curtains and valance. A trundle bed (that rolls under the big one) also has its bedding and furniture covered with a counterpane. A table with "carpet" and five leather chairs and a joint-stool help to make the room comfortable. There is an extra trundle bed and bedding

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covered with an embroidered rug. In the fire-place are the shovel, tongs and andirons. There is also a looking-glass and, finally, two chests and a trunk, one of which contains five pairs of sheets.

In the "porch chamber" is a "standing bedstead, bed and furniture with darnick curtains and valence." Four pictures relieve the bareness of these walls also. Lastly, there is a table and "carpet," a joint-stool and four other stools, three of which have cushions.

CABINET

The upper part is a cupboard with two doors, inclosing shelves, and the lower part fitted with four drawers. It is of oak, veneered with various woods, chiefly walnut, and has in several panels figure and floral ornament in pear wood inlaid in ebony. About 1670–80. Height, 6 ft. 9 in.; width, 4 ft. 6 in.; depth, 21½ in. Bought £42.

In the "parlour chamber" we find another "standing bedstead, bed and furniture," and a couch with the same. Three more pictures are on the walls, and the room is supplied with a table with a cloth on it, a straw chair and a form. Here also is a chest and a box containing the household linen. The latter consists of one pair of "pillow-coats," seven pairs of sheets, two diaper table-cloths, five other table-cloths, twelve diaper napkins, and four dozen and four other napkins, fifteen pillow-coats, seven towels, three small table-cloths, and one old table-cloth.

The accommodations for the servants are not so scanty

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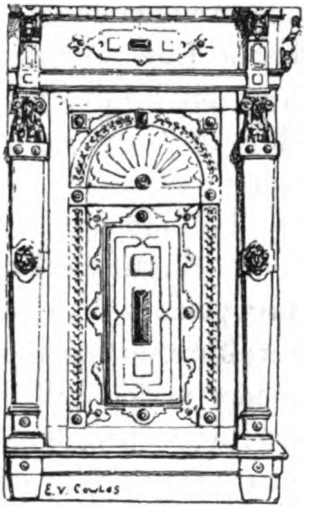
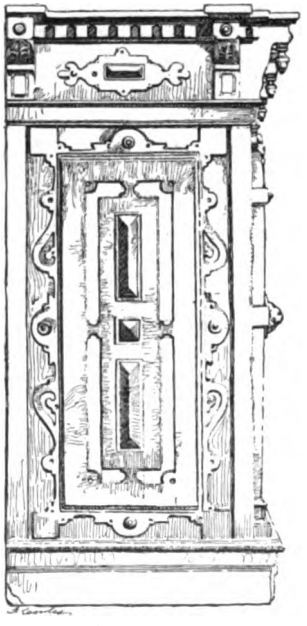
as usual. In the "kitchen chamber" is one flock bed and furniture, one feather ditto, a looking-glass, a chest and some boxes.

The cabinet mentioned in the above inventory was common to the homes of almost all well-to-do people. In mediæval days it was almost as necessary to the rich as the chest was to the poor. In the seventeenth century nearly every man who had valuables of small bulk possessed one. Many early examples are very ornate. It was usually carved and often inlaid with ebony, ivory, and mother of pearl in various patterns. Oak inlaid with walnut frequently occurs. The ornamentation was very varied. Panelling was exceedingly common and cabinets decorated with turned half-rails were quite characteristic of the period. At the close of the century Dutch styles prevailed in England, as was only natural with a Dutch king on the throne and Dutch celebrities in English homes. The cabinets then have florid marquetry decoration of large natural tulips and other flowers. The continental wood-work was working its way into favour before this, however,



SECTION OF
17TH CENTURY CABINET



CARVED OAK
17TH CENTURY CABINET

Decorations similar to the English late Elizabethan or Jacobean style. Flemish, about 1620. Height, 3 ft. 6 in., length, 4 ft. 1 in.; width, 1 ft. 8 in. Bought £18.

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and even before 1625 the carved fronts of cabinets executed in the Low Countries, where carving had reached such a high pitch of excellence, were sent down the canals, and shipped to the eastern ports of England. The backs and sides were added by village carpenters. The same system would undoubtedly prevail in the English colonies.

Hitherto we have said nothing about tables, though the lists given will have afforded a clear idea of that article of furniture during the seventeenth century. Traces of the Tudor period still lingered in the styles, the constantly recurring "Spanish table" is Elizabethan pure and simple; in fact, many an inventory carries us directly back to the day when the poet wrote:

> "*Set me fine Spanish tables in the hall,*
> *See they be fitted all;*
> *Let there be room to eat*
> *And order taken that there want no meat.*
> *See every sconce and candlestick made bright,*
> *That without tapers they may give a light.*
> *Look to the presence: are the carpets spread,*
> *The dais o'er the head,*
> *The cushions in the chairs,*
> *And all the candles lighted on the stairs?*
> *Perfume the chambers and in any case*
> *Let each man give attendance in his place.*"*

Another table that was found in the better class of house was the "folding table." This was probably of Dutch origin. It varied in size, the smallest having twelve legs and the largest having twenty legs. These legs could be pulled out to support leaves and by this means the table could be enlarged to three times its ordinary size. The

* Christ Church MS.

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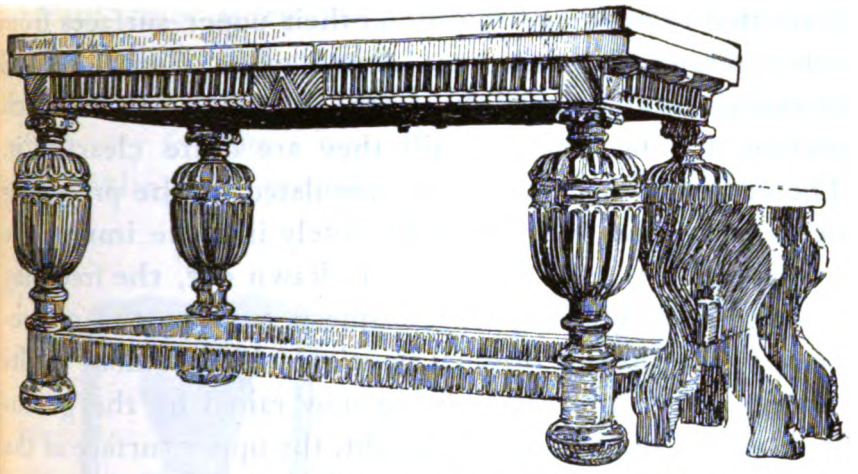

17TH CENTURY OAK TABLE WITH EXTENDING TOP

The frame is incised and carved; the four baluster legs are turned and carved. Heavy straining rails join the legs near the ground. About 1610. Lent by the Governor of the Charterhouse. £230.

turned legs were no thicker than was necessary. In the inventories the wood of which the tables were composed is very rarely mentioned. When imported, they were of the oak which still lingered in English mansions. The native walnut, oak, cedar, pine, and cypress were largely used in the native-made tables. A curious kind greatly in favour in England during the period was the chair-table. The back of the chair turned on a hinge and formed a small table. In 1682 we find one valued at three shillings in the possession of Christopher Branch of Henrico County, Va.; another occurs among the possessions of Francis Moss in 1686. There was considerable variety in the shape of the seventeenth century table. The round and the oval are frequently mentioned. In 1673, Elizabeth Butler bequeaths an "oval" and a "drawing-table."

A drawing-table is an extension table. I cannot do better than quote the explanation given by S. T. Robinson in the *Art Journal:* "The end leaves were fixed upon

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graduated bearers, and to prevent their upper surfaces from being scratched as they are drawn out a slight vertical movement is allowed to the centre part of the table which permits it to be lifted up till they are quite clear of it. The extent of the movement is regulated by the projecting heads of the two pins which fit closely into the immovable crosspiece. As soon as the leaf is drawn out, the free play given to these pins in the crosspiece permits the centre-piece to fall into its original position which it does by its own gravity. The leaves being now raised by the graduated bearers to the required height, the upper surface of the table becomes level throughout. It is unnecessary to say that the adjustment of these slides is a matter of nice calculation, and that great ingenuity has been shown in bringing about so satisfactory a result . . . The whole mechanism is admirably considered for the purpose it has to fulfill. Indeed its adaptation for its purpose was so good that the principle was long retained; and Sheraton, so late as the commencement of the present century, advocates its use for many writing or other tables, and gives the rule for finding the exact rake of the slides and the technical detail of all the other parts."

In 1676 Thomas Skinner owned a "Dutch folding table," and twenty-five years later we find John Goodwin with another large one of the same kind valued at £2-0-0. He also owned a small folding and a small cross-legged table. Stephen Gill, as early as 1653, had a "small side table," and in 1655 Robert Wilkinson possessed a "short leaf" table. The "falling" table also was by no means rare. Thomas Osborne had a "sideboard" table in 1696, and lastly we find a slate table valued at £1; and a small table and drawer in the inventory of H. Watkins, 1700.

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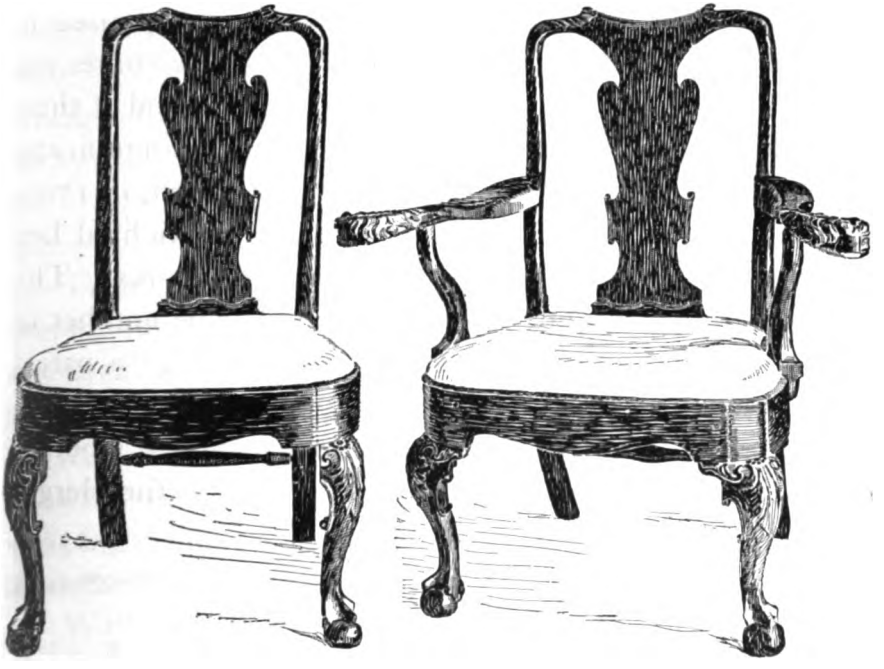
Card-tables as separate articles of furniture do not seem to have been in use until late in the century, when they were probably imported by Dutch ships. Cards, however, were a very favorite means of passing the hours of leisure, and gambling was probably as prevalent as drinking. In



WALNUT CHAIRS

Originally belonging to Ralph Wormeley of Virginia. Now owned by Mrs. John Tayloe Perrin, of Baltimore. **See page 51.**

William Fitzhugh's letters we find several references to deep potations and his own lack of prowess with the cup. Cards are occasionally considered worth recording in the inventories. In 1701 Richard Dunbar left behind him in a wicked world twenty-nine dozen packs of playing cards, valued at £1–9–0, and in the same year Alexander Young

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left twenty dozen "pack cards," appraised at £1. These were probably kept for sale.

Pictures existed in far greater numbers than is generally supposed, though their nature and subject are hardly ever specified during the seventeenth century. "A parcel of pictures" is a common item in the inventories of the more prosperous class.

Books were scarce and seem to have been appraised in accordance with their age. Half a dozen odd volumes was the utmost possessed by the average individual, and if these happened to be old, the value attributed was insignificant. Ralph Wormeley was an exception, as at his death, in 1701, he had more than 400 works in his library. Richard Lee was another. He possessed more than 300 books. The clergy and doctors sometimes had a considerable number of volumes dealing with their own professions; but "a parcel of old books" was sufficient description for the average library. Dr. John Willoughby, of Rappahannock County, had one of the respectable libraries, while of the clergy, Thomas Perkins (clerk) had only:

	lbs. tobacco
A pcell of old parchmt & paper covered books,	050
Another pcell of books,	258
3 books at	450
One bible and common prayer book,	124
Another parcel of books,	210

Dr. Willoughby's library was as follows:

Inv. Mch. 3, 1686.

6 Books of Phisick in folio,	240
14 " " " quarto,	220
8 " " " octavo,	075
16 " " " XIJ,	096

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	lbs. tobacco
6 history books in folio, ...	120
12 " " " quarto, most old, . .	120
A bible in large quarto, ...	120
2 Books of Divinity in folio, . . .	100
20 " " " quarto, . . .	340
27 " " " octavo, most old, .	270
25 " " " XIJ, . . .	230
13 old Books, ...	030
A parcel of old imperfect books, . .	030
2 Books of Law in folio, ...	150
4 " " " quarto, . . .	080
9 " " " 8°, ...	180
23 " " " XVJ, ...	230

Table forks did not come into use till the close of this period, the "ffork" or "flesh fork" being merely the large one used in the kitchen to remove the meat from the spit or pot. In 1701 John Goodwin's inventory shows a case of ivory-hafted knives and forks at the surprisingly low value of seven shillings. The statement in *Leah and Rachel* (1656), "There is good store of plate in many houses," is abundantly justified by the inventories.

Warming-pans were a necessity. During the seventeenth century they were commonly in England ornamented in various ways, generally with subjects either of figures or of scrolls of foliage beaten up in relief. In richer examples the brass cover was cut through in perforated or openwork. Ladies and cavaliers, peacocks and flowers, are found as decorations, and the incised carving on the figures was often carefully done. The handle was usually of iron, fitted into wood. The handles of the finer examples have often brass mounts. Fourteen inches was the usual diameter of the pan.

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We have already spoken of the conditions of trade in Virginia. English ships brought in most of the articles of household use, but not all. The home authorities made strenuous but not altogether successful efforts to exclude the pushing Dutch traders. Dutch furniture found its way into the houses and has left its mark in the inventories. Instances have already been given.

The influence of the French Renaissance was beginning to tell, and fashion also created a strong demand for the wares in the manufacture of which the Dutch particularly excelled. Marquetry was one of the distinguishing characteristics of their furniture, and we may be permitted to say a few words concerning this form of inlaying.

In western Europe during the seventeenth century marquetry was extensively used and became the leading feature of furniture decoration. Inlaying had long been in use, but the new marquetry was a picturesque composition, a more complete attempt at pictorial representation. The older designs represent natural flowers, especially tulips, foliage, birds and animals, all in gay tints, generally the self colours of the woods that were employed. Sometimes the eyes and other salient points are in ivory and mother-of-pearl. In the earlier French marquetry designs picturesque landscapes, broken architecture and figures are represented, and colours are occasionally stained on the wood. Ebony and ivory were materials much in favour for this inlaying, as was also the case in Germany and Italy. When the art crossed into England with William of Orange, Dutch marquetry furniture became the fashion in the form of bandy-legged chairs, upright clock fronts, secretaries, or bureaus, or writing-cabinets, which in the upper and middle parts were closed with doors,

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as well as other pieces that offered services for such decoration.

Under this influence the chairs and other articles of furniture relinquished their severe lines and assumed the curves that are characteristic of the ensuing period. A good example of this is afforded by a chair, which, perhaps, owes more to the influence of the French Renaissance than the Dutch. It belonged to the second William Byrd immediately at the close of this period, and was one of a set used in the dining-room of his home at *Westover*. The back and seat are stuffed and upholstered in velvet, the back legs terminate in the hoof form and the front in the ball and claw, which Chippendale adopted with such affection. The leg curves outward directly from the corner of the seat, and is boldly and gracefully carved with the acanthus. This chair now belongs to Miss Elizabeth Byrd Nicholas, of Washington, D. C.

CHAIR SHOWING THE RENAISSANCE INFLUENCE

Belonged to the second Colonel William Byrd of Westover; now owned by Miss Elizabeth Byrd Nicholas, Washington, D. C. The back and seat are stuffed and upholstered in velvet; the back legs terminate in hoof form, the front in the ball and claw. The leg curves outward directly from the corner of the seat and is boldly and gracefully carved with the acanthus.

It presents a striking contrast in general style to the

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black oak sideboard on opposite page. The latter is an English piece and is said to have belonged to Lord Baltimore. It was long in possession of the family of Charles Carroll, of Carrollton of Maryland, and is now owned by Mrs. Edward C. Pickering of the Observatory, Cambridge, Mass. The lion's head, in high relief, is a bold piece of carving; the brass handles are modern additions.

Home-made furniture was also found in considerable quantities, though only the rougher kinds. Francis Finch (1678) had a "couch made in this country;" John Goodwin (1701) owned a "Virginia table," and a "Virginia-made bedstead" is sometimes mentioned. The general absence of home-made furniture was, however, remarkable. In describing Virginia, in 1705, Beverley says: "They are such abominable ill husbands that, though their country be overrun with wood, yet they have all their wooden ware from England—their cabinets, chairs, tables, stools, chests, boxes, cart-wheels and all other things, even so much as their bowls and birchen brooms, to the eternal reproach of their laziness." We have seen that this statement is somewhat too sweeping. It was the policy of the authorities rather than native laziness that was responsible for the condition of affairs. The Southerners were prevented, if possible, from trading with their enterprising brethren in New England as well as with the Dutch. The following extracts from the Maryland Assembly Proceedings are interesting in this connection:

May 28, 1697.

Proposed:

4. "That a law be made to lay an Imposicon upon all manner of wooden ware and ffish brought from New England & other adjacent places, as also upon Sugar & Mallassoes imported by strangers."

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OLD BLACK OAK SIDEBOARD

With carved lion's head. It is now owned by Mrs. Edward C. Pickering, of the Observatory, Cambridge, Mass.

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June the 8th, 1697.

The Lords of Council for trade & plantacons laid before the house as followith:

6. "Generally all the Inhabitants of this province being Labourers are imployed in planting tobacco except Coopers Carpenters, some few that navigate sloopes and a very small number of other artificers having relation to Tobacco, all which excepted (by Estimacon) make not above the 60th part of such labourers."

8. "This privince hath little traffick with any other his Matys Colonys in America or elsewhere, and the little traffick which is vsed is by exporting hence porke, beife, pipe staves, timber and such like, together with wheat, flour and some small quantities of tobacco, to Barbadoes either by small Craft belonging to this province or New England who trade here for rum, sugar & malasses most especially & some parcells of fish & some (inconsiderable) wooden wares of their owne manufacture."

The court records of Essex County, Virginia, for May 7, 1685, afford interesting details from which we may form a picture of the furnishing of a court-house of the day. It seems that a chair made by a local carpenter was good enough for the President of the Court, and that the other members had to be content with a hard bench.

"Ordered that Maximilian Robinson be allowed 450 lbs. tob & cask, the price for a table by him sold for the use of the Court to be held on the North side of the River.

"Whereas, it is agreed between this Court & Thomas Bradly that the sd Bradley do between this and the beginning of July next make and in workman-like manner set up Banisters Cross the Roome where the Court is held on the North side the River, of an Usuall hight & distance & inclosing the table, with a doore to pass to the table, convenient in some part of the said Banisters. And that the sd Bradley do make a fform answerable to the sd table and a Bench of Plank sufficient to sitt upon in the Roome & place of the bench that now is. Also a Chaire for the President of the Court

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at the upper End of the table next the shed, and lastly that he raise and Enlarge the Back Window of the Court house next the Orchard and make one more window on the same side (4 ft. sq.) and to fill up the back doore of the said Roome if it shall hereafter seem necessary for wch sd Work (he shall be allowed) 1100 lbs of Tobb & Cask Convenient."

While doing this work he was to have his "dyett & Lodging with Peter Tayler" (who was to be paid later).

At this Court were present Colonel John Stone, Captain Sam'l Blomfield, Captain Geo. Tayler, Mr. Jas. Harrison, Mr. H'y Awbrey, and Mr. Sam'l Peachey.

A comparison of the furniture imported by the wealthy settlers of Maryland and Virginia with the contemporary furniture used in England will only prove again that English life was transplanted as far as was possible to the shores of the glittering Chesapeake. In many respects the planter lived as does the English country gentleman to-day. His was a life of ease and pleasure and generous hospitality, but not of idleness. The interests of the land-owner and planter were enormous, and his duties as importer and merchant were not less significant. We have already seen that ships landed their wares at the foot of his lawn; but we have not mentioned that with the gift that the English possess of making attractive homes in any strange land, the settlers of the South spared neither thought nor pains to surround themselves with comforts and beauty. For example, one George Menifie came to Virginia in 1623, and in 1634 we find him living at *Littleton* on the James River, not far below Jamestown, with a large garden that "contained fruits of Holland and Roses of Provence; his orchard was planted with apple, pear and cherry trees; and he cultivated here the first peach trees introduced into Amer-

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ica. Around the house grew, in the fashion of the time, rosemary, thyme and marjoram."

What we have already said with regard to the homes and living of the Virginians and Marylanders is emphasized by the words of Mr. Thomas Nelson Page: "Virginia was settled with a strong English feeling ingrained in her, with English customs and habits of life, with English ideas, modified only to suit the conditions of life here. Among the chief factors which influenced Virginia life, and moulded it in its peculiar form, were this English feeling (which was almost strong enough to call a race feeling); the aristocratic tendency; the happy combination of soil, climate and agricultural product (tobacco), which made them an agricultural people, and enabled them to support a generous style of living as landed gentry; the Church with its strong organization; and the institution of slavery."

So far, we have dealt with Virginia and Maryland exclusively, but in the meantime the proprietary government of South Carolina had been established, and along the Ashley River much the same conditions prevailed. All the early explorers of the southern coast refer in enthusiastic terms to the magnificent forests of that region. They speak of the quality and variety of the splendid timber—oak, ash, cypress, walnut, bay, maple, poplar, cedar, hickory, birch, elm, laurel and holly.

The Earl of Shaftesbury, who was so active in planting the new colony, regarded timber as an important source of profit. In his instructions for Mr. Andrew Percevall, dated from Exeter House, May 23, 1674, we read: "You are to send me word what trees fit for masts and to what bigness and length you have any there, and at what distance

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from water carriage, and to send me samples of the timber of your mast trees, and of any dyeing drugs or any sort of timber of woods that is finely grained or scented that you think may be fit for cabinets and such other fine works."

In his *True Relation of a Voyage* (1663), William Hilton reports: "The lands are laden with oaks, walnut and bays, except facing on the sea, it is most pines tall and good."

The household goods carried by the first settlers were the same as had been the case in Virginia, as appears from "An account of the costs of the cloaths bought for the present expedition to Carolina, 1669." It includes:

	£ s. d.
100 beds, rugs and pillows at 8s 6d .	42–10–0
1 leather bed	1–10–0
30 hamocks at 22d	2–14–0

In 1671 Shaftesbury sent a small chest with three locks to Sir John Yeamans on the Ashley River, and many other instances of his care are to be found.

North Carolina differed from her sister State where so many Puritans, Huguenots and Quakers settled. Almost exclusively economic motives led various discontented men to leave Virginia and make new homes for themselves in the woods of North Carolina. They were political rather than religious refugees. After the suppression of Bacon's rebellion in 1676, that region became the "Common subterfuge and lurking-place" of those "Rogues, runaways and rebels" who objected to the severe rule of Sir William Berkeley in Virginia. For a long time that settlement was backward and neglected. The attention of the people at home was directed almost exclusively to the plantations on the Ashley River. Under such circumstances the houses

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and household goods were rough and primitive. For fifty years there were no towns. Bath was the first to be incorporated (1704), and in 1709 it had only "about twelve houses."

The Ashley River settlement soon rivaled Virginia and Maryland in wealth and prosperity, and the homes of the planters offered equal evidence of comfort and luxury. The inventory of Richard Phillips (1695) among other things mentions "Three standing bedsteads, flock bed bolster and cradle bed, four tables, two joint-stools, twelve Turkey-work chairs." The furniture came direct from England and the conditions of trade were very much the same as in Virginia.

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II

THE FURNITURE OF OUR FOREFATHERS

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WASHINGTON'S BED-ROOM AT MOUNT VERNON

Showing all the original furniture

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART II

GARDEN CITY NEW YORK
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Washington's bed-room at Mount Vernon, with all the original furniture.

CHEST WITH BANDS OF STAMPED IRON WORK FACING 79

Chest with straps of iron for strength and for ornament. Such pieces were made in Spain and Portugal as early as the sixteenth century, and if this is of the eighteenth century it is a survival, the old pattern being kept in mind or reproduced in a provincial region or in a foreign country. The iron work is all in thin sheet metal (originally tinned) beaten up from below and chased on the surface and secured to the planks by clenched nails whose heads form a part of the design. The two large bolt-heads near the front edge of the top in the middle show where the striking-plate or holder of the lock is secured; the lock itself, being safely inside of the chest and only to be got at by cutting the wood away, has been thought not to need special fastenings. The handles, large and heavy and meant for the grasp of two hands upon each handle, are an important part of the decoration. The charm of the piece is, however, in the very spirited semi-oriental design of the iron straps. R. S.

PHILADELPHIA IN 1700. FROM A VERY OLD PAINTING IN THE PHILADELPHIA LIBRARY . . 81

WILLIAM PENN'S DESK, AND AN HISTORICAL CHAIR . . . . . FACING 82

Desk with hinged cover or flap to form writing table, with moulding to retain it in place, the two pieces evidently intended for one another; the brasses apparently original. This excellent specimen of simple and utilitarian design would seem to be of the earliest years of the eighteenth century, but for the overlapping front of the drawer; moreover a piece so devoid of ornament must needs be hard to date. Long established residents of Barnstable, Dedham and Quinsy, as well as the old families of Pennsylvania, had such pieces as this in common use as late as 1850; and the traditions of origin for such pieces are almost valueless. Such a piece as this with its brasses and all complete might have been made anywhere from 1750 to 1820—according to the opportunities possessed by the local joiner of seeing imported furniture.

Windsor armchair with revolving seat and attached reading-desk. The pattern is of about 1770 though the carved arms suggest a somewhat earlier date. It was used by Thomas Jefferson while writing the Declaration of Independence. See what is said of similar chairs in this division of the work.

The student should observe the difference between the writing-desk on the right arm of a chair, suggesting pencil notes made hastily, and the desk mounted on the left arm, which is nearly always made to swing in a pivot and may be drawn to any position in front of the person using it. R. S.

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TWO CHAIRS OF WILLIAM PENN'S 85

One has a cane back and seat with arms and turned rails and legs with fluted feet; the other is a good example of the chair common in the first years of the century under the Dutch influence, with slightly cabriole legs and hoof feet.

WILLIAM PENN'S SECRETARY . . FACING 83

From Pennsbury Mansion. Owned by the Philadelphia Library Co. (The top moulding has been restored.)

TWO EARLY EIGHTEENTH CENTURY CHAIRS . . 87

Armchair (the left-hand one) the close of seventeenth or first quarter of the eighteenth century. High-backed chairs and armchairs which are distinguished by horizontal slats which form the back, seem to have been commonly described as "three-back" chairs, "five-back" chairs, etc., according to the number of these pieces. Armchair (the right-hand one) of about 1700, but remodelled at a subsequent time, probably to secure a lower seat than was thought practicable or reasonable at the original date. R. S.

SPINET OR CLAVICHORD . . . FACING 90

Spinet or clavichord; the case supported upon two frames of two legs each, the straining-pieces connected by a longitudinally fitted board adjusted into uprights. This admirable piece illustrates well the simple designing of a time when, partly from the influence of Puritanism and partly from the accepted doctrine that ornament should be architectural and formal, the older and more richly adorned designs have been abandoned. The turned legs would suggest a date as late as 1740, but an earlier epoch is suggested by the delicate chamfers of the horizontal straining-pieces, and especially by the stopped chamfering of their upper edges. R. S.

CHARLESTON ROOM WITH EIGHTEENTH CENTURY BED . . . . . FACING 91

In the house of Mrs. Andrew Simonds.

A TABLE 94

Table of make so simple that there are no characteristics which could determine the date except the brasses, which, if the original ones, as is stated and as is probable, would, by the character of the pierced escutcheons, fix the date at about 1760. R. S.

A CHAIR AND COMMUNION TABLE . . . 97

A chair and communion table belonging to the early part of the century. They are from Donegal, Lancaster Co., Pa., and date from 1722. Both pieces are common types in use in England and the colonies during the seventeenth and early eighteenth centuries, and were to be found in any ordinary house; there is nothing distinctively ecclesiastical about them. The silver communion cups are also plain and severe.

TWO EFFECTIVE EIGHTEENTH CENTURY CHAIRS . 99

Armchair with turned legs, straining-pieces and balusters, date undetermined, as such simple designs were constantly followed by workmen in the small towns; perhaps 1780. The bars turned into egg-shaped units set end to end are probably the feeble efforts of workmen who could not produce the spirals. They have an obvious connection with the beaded astragal of the architects, and this fact may have helped to establish the fashion. Chair, bandy-legged and with claw feet delicately carved in the taste of Chippendale's simpler work and probably from his workshop about 1750. R. S.

JOHN DICKINSON'S READING-DESK; AND TWO EARLY CHAIRS . . . . . FACING 100

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TWO EIGHTEENTH CENTURY CHAIRS . . . 101

Chair, about 1740 with rush seat. The simple designs of the time do not need carving, inlaying or delicate workmanship to make them attractive. If to-day a skilful workman would enlarge the seat and modify the curvature of the back until, by careful experiment he should reach the proper form of a dining-room chair, nothing but good workmanship and finish and the retention of the original curves would be necessary. Armchair with bandy-legs and claw feet, about 1780. The back was not originally upholstered. The upholstered seat has lost its original covering. R. S.

CHAIR AND CARD TABLE 108

The pieces belonged to Hon. Jasper Yeates, Associate Justice of the Supreme Court of Pennsylvania from 1791–1817. Both pieces are of walnut. The chair is Dutch in character, squat in appearance and with cabriole legs with claw and ball feet, and shell ornaments. The folding table has also cabriole legs with eagle claw and ball feet. The two pieces are now owned by Dr. John H. Brinton of Philadelphia, the great-grandson of Jasper Yeates.

LIBRARY CHAIR OF BENJAMIN FRANKLIN FACING 101

A chair which may be used as a step-ladder by turning up the seat. Formerly belonging to Benjamin Franklin, it is now used as chair for the president of the American Philosophical Society.

TABLE AND TWO CHAIRS . . . FACING 112

The chairs and table belonged originally to Mr. Philip Tabb of Toddsbury, the old Tabb homestead on North River, Gloucester Co., Va., and were given by Dr. John Prosser Tabb to his daughter, Mrs. Perrin.

LORD DUNMORE'S CHAIR 113

This chair of the early part of the eighteenth century is preserved in Baltimore, Md., in the house of the Colonial Dames. It belonged to the last Colonial Governor of Virginia, Lord Dunmore.

SHAVING-GLASS AND CHEST OF DRAWERS FACING 113

Shaving-glass with drawers. Middle of the eighteenth century. Interesting because covered with ornament in lacquer, stated to be Chinese. Such pieces were imported from China and also from Japan through the Dutch settlement at Kagosima. Also in Holland during the seventeenth century and as late as 1750 the lacquer decoration of the Japanese was imitated in a way not deceptive but capable of considerable effect. The pieces lacquered in Japan were evidently made by Europeans and it is thought that many of them were sent out from Holland, complete except for the surface adornment and brought back when completed. R. S.

MAHOGANY CARD TABLE AND TWO CHAIRS FACING 118

These chairs belonged to Colonel John Mayo of Belleville, inherited through John de Hart, one of the members of the Continental Congress (1774-5–6), and attorney-general of New Jersey. The table is about 150 years old.

DESK, DRESSING-TABLE AND TWO CHAIRS . . 119

These four pieces are from Lafayette's Room, Mount Vernon.

DESK AND CHAIR . . . . . FACING 119

Desk or secretary with drawers; the step in development next after the old chest or drawers of which few examples remain. Such pieces were made of applewood or birch stained red when mahogany was considered too costly, but there exist solid mahogany and

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also mahogany veneered pieces very similar in design and their style varies little during the greater part of the eighteenth century. In this instance the drop-handles probably and the casters certainly are modern. Corner chair or roundabout chair of about the middle of the eighteenth century. R. S.

FOUR INTERESTING CHAIRS 123

These chairs are in the River Room, Mount Vernon. The one next to the extreme right belonged to Benjamin Franklin.

WINE-COOLER AND BUTLER'S TRAY . FACING 126

Wine-cooler and butler's tray belonging to Mr. Thomas Bolling, Richmond, Va., originally owned by his great-grandfather, Thomas Bolling of Cobbs. On the Bolling silver tray stands a Bolling cream jug. The copper urn is a Bolling piece, and the wine-cooler is a piece of Randolph silver with the coat-of-arms on one side and the crest on the other. The bottle has on its side: "Bolling Cobbs, 1772."

WINDSOR ARMCHAIR 129

Windsor armchair with fan-shaped back and supporting braces for the back. The pattern was introduced in America as early as 1770, but was followed for many years without serious change.

THREE MAHOGANY PIECES . . . FACING 127

Eighteenth century spoon-case, knife-box and tea caddy.

CHAIR 131

Windsor armchair of an early pattern; fan-shaped arrangement of the balusters. This piece is much more elaborate in the pattern of its turning than most Windsor chairs, and has also carved arms, which are very unusual. On these accounts it should be dated about 1750. R. S.

A CHAIR OWNED BY WILLIAM PENN . . . 135

Armchair with cane seat and back; a delicately finished piece of simple design. The student should notice the excellent turning of the spirals; those of the back are singularly bold, the hollow of the spiral very deep and it is possible that these are of a different date from the much less effective spirals of the uprights and straining-pieces in front.

EIGHTEENTH CENTURY CHAIR . . FACING 137

Chair probably about 1760 by Thomas Chippendale or some close imitation of his. The carving is very delicate. Indeed the marked peculiarity of this piece is the great simplicity of the main lines, as of the frame, and the extreme delicacy and richness of the carving, which is rather closely studied from natural plant-form. R. S.

BEDSTEAD WITH TESTER VALANCE . FACING 140

Bedstead in the general style of that shown in plate facing page 142, but with the carving much less elaborate. The curtains are not in place, but a tester valance, or lambrequin replaces them, probably to avoid the naked look of the unused wooden framework. R. S.

BEDSTEAD . . . . . FACING 141

Bedstead with richly carved high posts and bars for light curtains or mosquito nets. This is one of several pieces in this collection which are enriched by very elaborate carving of a kind which, originating near the end of the seventeenth century, continued to be used as late as 1830 by those furniture makers who aimed at solidity and richness of effect. Thus while Chippendale, Sheraton and Heppelwhite were following the more original styles identified with their names, other workmen seem to have gone back, continually, to such elaborate work as is shown by this plate, enjoying as their customers must have done, the effect of the carving in very dark and heavy wood. Compare plate facing page 140 with this. R. S.

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DRESSING-TABLE . . . . . FACING 144

This mahogany dressing-table is owned by Mrs. Andrew Simonds, Charleston, S. C.

MAHOGANY CHAIR AND DRESSING-CASE . . 145

Old mahogany chair and dressing case (very small) imported by Randolph of *Curles* in 1721. Owned by Mrs. J. Adair Pleasants, Richmond, Va. (Original brass handles.)

TWO EIGHTEENTH CENTURY CLOCKS . FACING 145

The tall clock as used in France and elsewhere on the continent was made the medium of the most elaborate decoration; but English and of course American clock cases were usually very simple in design as in the present cases.

Tall clocks, the cases of about the middle of the eighteenth century. Clocks in high cases were the natural successors of those brass clocks (made of metal without as well as within) which were in use in the seventeenth century. Those clocks were set high on the wall, supported on a shelf or bracket through holes in which the weights ran down perhaps nearly to the floor. They had short pendulums or were driven by springs in much the same fashion as a watch. The introduction of the long pendulum about the beginning of the seventeenth century was one cause of the introduction of the tall case, but the desire to shut all the works up from the dust must have helped in the movement. R. S.

TWO CHAIRS 148

Chair and armchair; very delicately carved in mahogany; date about 1760. The delicacy of the carving leads to the conclusion that these were the work of Thomas Chippendale and from his London workshop, the date about 1750. The designs are somewhat less intelligently made, the main lines less significant than in Chippendale's best work; but these are very valuable pieces, and for effectiveness of simple carving hard to equal. R. S.

EIGHTEENTH CENTURY BOOKCASE . . . 150

Bookcase; later years of eighteenth century. The piece is interesting because of the assertion in the design as well as in the make that it is a light piece for a dwelling-house. It is intended to be movable; and accordingly there are handles to carry the upper bookcase proper, and also the lower part with its drawers and cupboard. The smooth outside without projecting members, with the mouldings expressing a structure of thin uprights and horizontals; with the curved fronts of the lower part insisting still farther upon a delicate box-like structure with the reliance upon a beautiful wood for the effectiveness of the piece, this is a most admirably designed domestic bookcase. There is only the pattern made by the sash bars which is not in perfectly good taste. R. S.

SOME OLD NEW ORLEANS PIECES . . FACING 150

Ladies' working-table, liquor set and Russian Samovar. The ladies' work-table is exceedingly curious. Of the Louis XIV period, it is made of ebony, veneered with tortoise-shell and inlaid with brass. The drawers have secret bottoms. The liquor set, which is very rare, is an ebony case inlaid with nacre and bronze. The bottles and glasses are crystal with inlaid gold. A present to Marigny by Governor Villere. The two chandeliers of solid silver, in the Louis XIV style, were presents from Tolendano to Marigny.

The ancient Russian bronze Samovar has a tube in the cover, through which a red-hot iron is placed to keep the beverage warm.

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THE FURNITURE OF OUR FOREFATHERS

Part II

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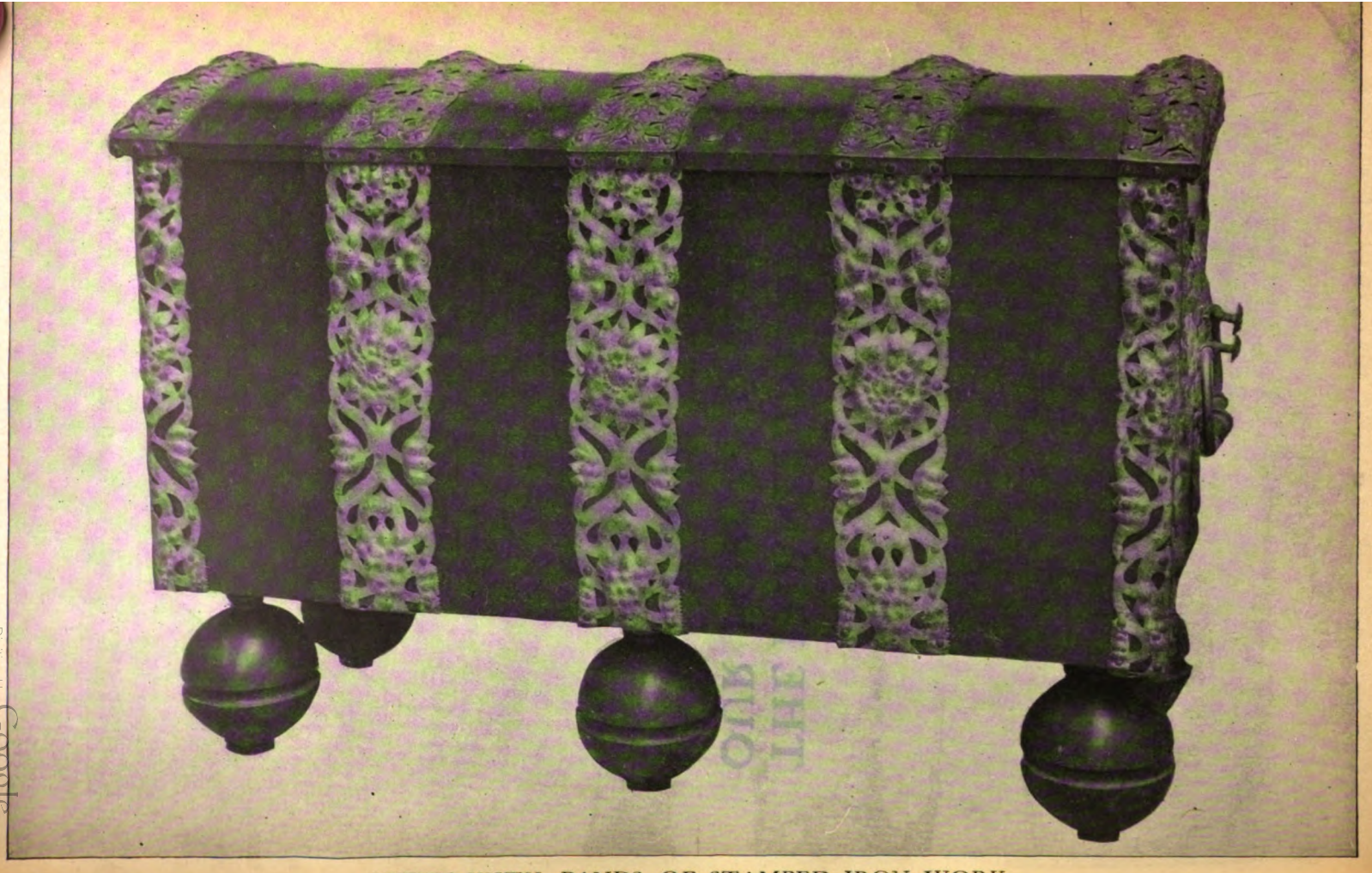

CHEST WITH BANDS OF STAMPED IRON WORK

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THE FURNITURE OF OUR FOREFATHERS

Part II: Later Southern

OAK, WALNUT AND EARLY MAHOGANY

THE early days of the settlement of Philadelphia were uniformly prosperous. There were no Indian massacres, nor famines, nor domestic strife to hinder progress as in the infancy of Virginia. Respectable workingmen found a hearty welcome, and, when they could not pay their own way, they could work under indentures and at the end of their time start on their own account with good prospects.

Men of wealth accompanied and followed Penn to his haven of quietude in the woods of the west, and many of the small yeomen class of English who had a little money of their own, crossed the Atlantic to improve their condition and worship as they pleased without molestation.

The way was prepared in a measure for the new settlers by the Swedes who were already established in the region.

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The condition of the latter is described by T. Paskel, who in 1683 writes:

"There are some Swedes and Finns who have lived here forty years, and live an easy life through the abundance of commodities, but their clothes were very mean before the coming of the English, from whom they have bought good ones, and they begin to show themselves a little proud. They are an industrious people. They employ in their building little or no iron. They will build for you a house without any implement than an axe. With the same implement they will cut down a tree, and have it in pieces in less time than two other men would spend in sawing it, and with this implement and some wooden wedges they split and make boards of it, or anything else they please with much skill. The most of them speak English, Swedish, Finnish and Dutch . . . The woods are full of oaks, very high and straight. Many are about two feet in diameter and some even more, and a Swede will cut down for you a dozen of the largest in a day. We have here beautiful poplars, beeches, ash, linden, fir, gooseberry, sassafras, chestnut, hazelnut, mulberry and walnut trees, but few cedars and pines."

There is very little trace of distinctive Swedish furniture, as might be expected from the above contemporary account of Queen Christina's subjects. There is, however, a curious "Swedish" chest in the Memorial Hall, Philadelphia, here reproduced. The wood is quite plain and destitute of carving, and the only ornamentation consists of bands of tinned iron work, stamped and perforated in a conventional floral pattern—as was the custom in Spanish and Portuguese work. (See Mr. Sturgis's note on this picture.)

At Philadelphia the first arrivals lived in caves along

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the river banks until they could put up wooden houses. In his *Annals of Philadelphia*, Watson gives an instance of a woman named Elizabeth Hard who came to Philadelphia with Penn and joined her sister "in a cave on the bank of the river," and relates that one of her descendants showed him a napkin made from flax spun in that cave by Elizabeth Hard and woven by the Germans in Germantown, and "a *very pretty chair*, low and small, which had been a sitting chair in that cave."

Persecution and want in the Old World started an exodus of men and women to the wilderness regardless of creature comforts left behind, but some of the wealthier emigrants did not start from England until careful, quaintly specified preparations had been made for their reception by relatives and friends already in the colony.

A considerable amount of household goods was taken out by such settlers in Penn's Woods, and the houses rapidly improved in construction and convenience. Brick was used in building within two years.

PHILADELPHIA IN 1720
From a very old painting in the Philadelphia Library.

Thus Philadelphia became a flourishing town in an astonishingly short space of time. Six hundred houses, many of them substantial edifices built of home-made brick after English models, sprang up within three years, and

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within fifteen years of its settlement, the district contained many prosperous planters and merchants.

Penn took the greatest interest in preparing his home in the New World. His letters to James Harrison, his chief steward, or agent, from 1681 to 1687, are full of instructions regarding furniture.

In 1685 he writes that "a Dutchman, joiner and carpenter," is coming "that is to work one hundred and fifty days, and pay me £5 or £7 country money, for £7 sterling lent him. Let him wainscot and make tables and stands: but chiefly help on the outhouses, because we shall *bring much furniture*." A month later: "Get some wooden chairs of walnut with long backs, and two or three eating tables for twelve, eight and five persons, with falling leaves to them."

The tract of Pennsbury, in Bucks County, bought from an Indian chief and originally called *Sepessin*, contained, in 1684, about 3431 acres.

The substantial brick house, sixty feet front, forty feet deep and two stories and a half high, was embellished with materials imported from England and was built in 1682–3. Little wonder that the colonists referred to it as the palace! Several rooms opened into the large hall for meetings with the Council, entertainments, and pow-wows with the Indians. The kitchen, like the Southern kitchen, was in an outer building. The stable had room for twelve horses. The lawn, which was terraced to the river, and the grounds and gardens, were very beautiful. Indeed most of the wealthy colonists aimed to duplicate in this New World the fine estates they had left in England. Trees, shrubs, hardy herbaceous plants, seeds, sun-dials and garden tools they imported constantly. Every traveller of the period (including Peter Kalm, the Swedish botanist) men-

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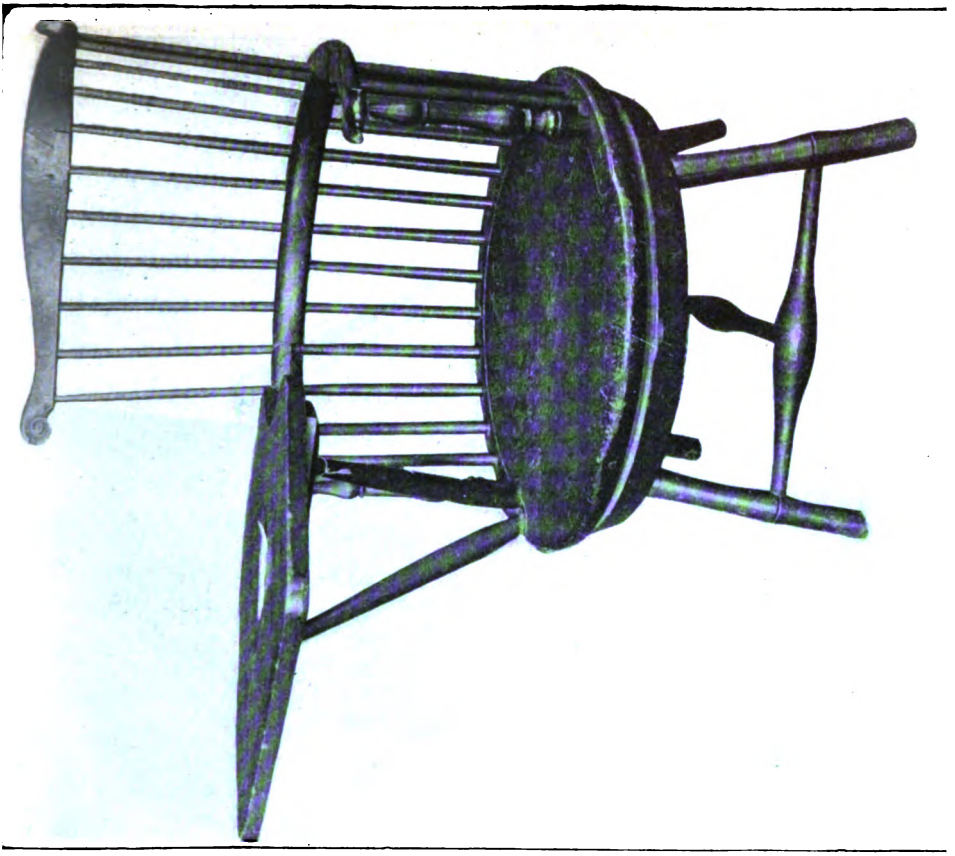

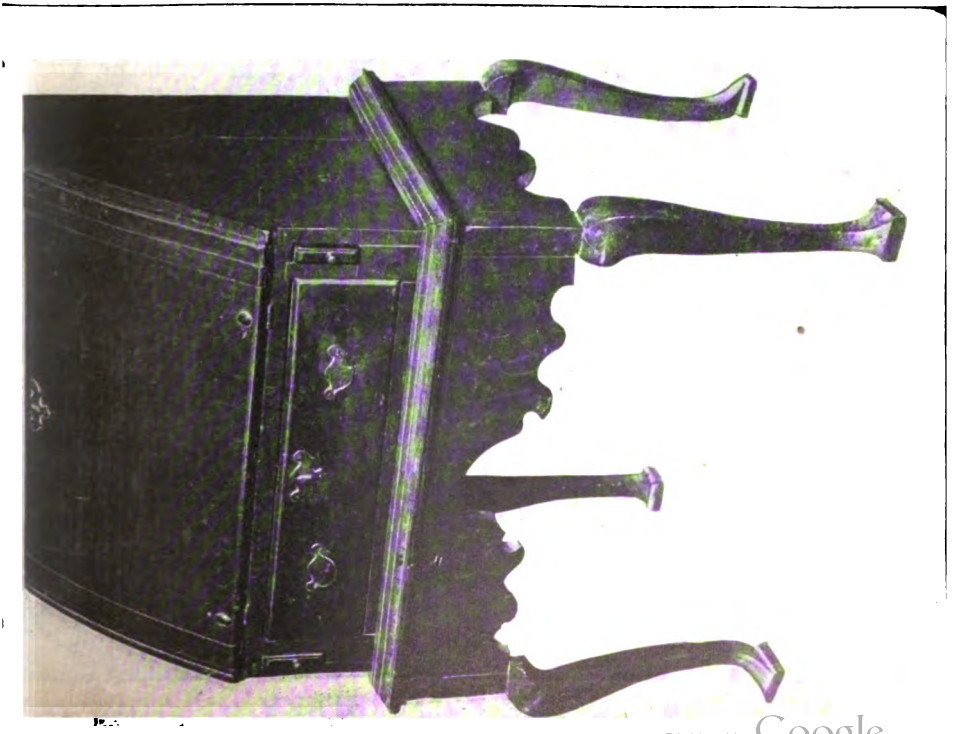

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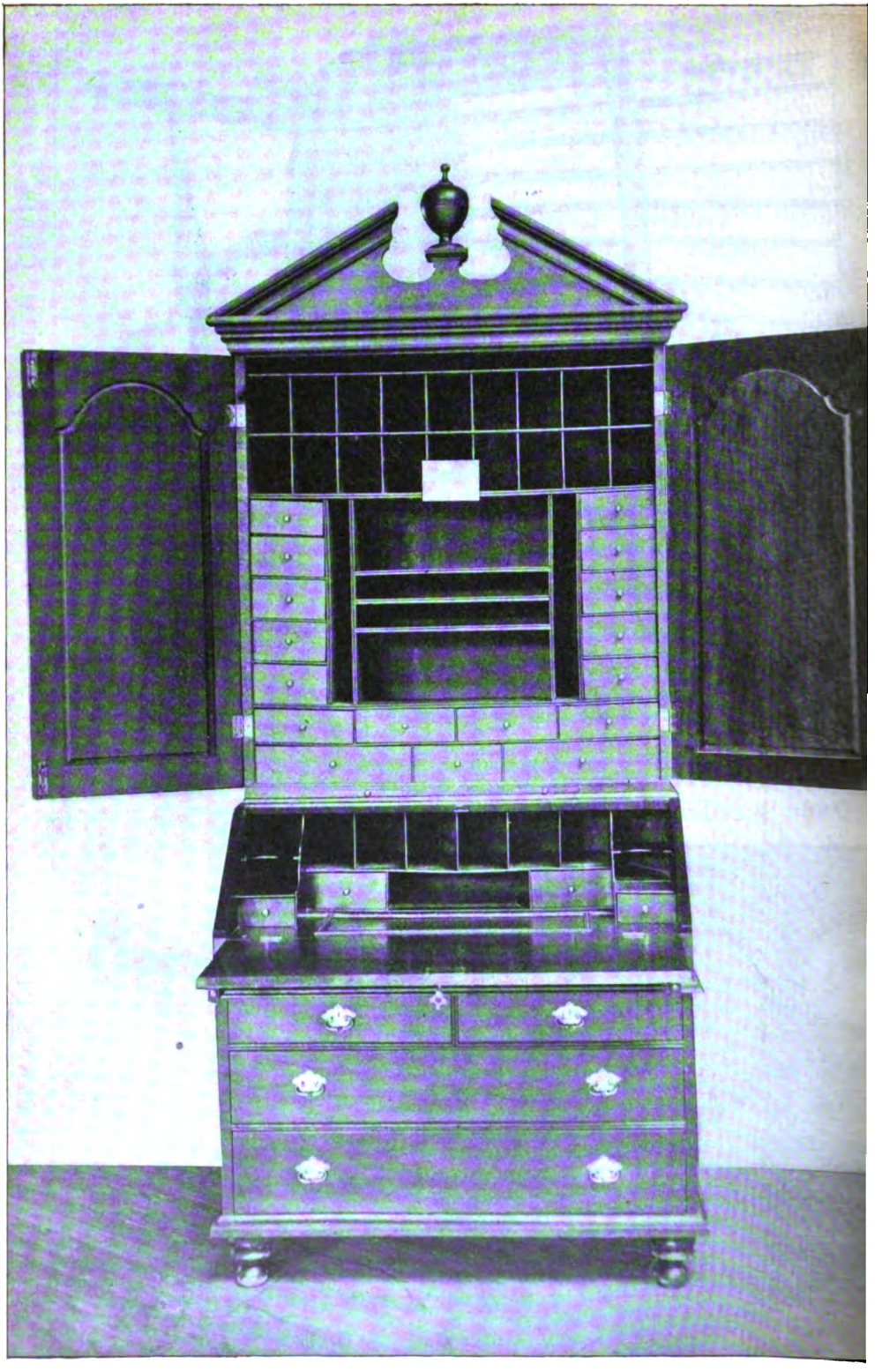

WILLIAM PENN'S SECRETARY

From Pennsbury Mansion; now in the Philadelphia Public Library. (The top moulding has been re

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tions the beautiful gardens around the homes in and near Philadelphia. Penn had a coach, a calash, and a sedan-chair, but he preferred travelling to the city in his barge.

But let us see of what Penn's furniture consisted. The great hall contained one long table and two forms, six chairs, five mazarins (i. e., mazers, or bowls), two cisterns, d "sundries others," and many pewter dishes. The le hall was furnished with six leather chairs and five ps. In the "best parlour" were two tables, one couch, o great cane chairs and four small cane chairs, and a mber of cushions, four of which were of satin and three green plush. The other parlour was furnished with o tables, six chairs, one great leather chair, one clock, "a pair of brasses." Going upstairs, we find that the t chamber" contains a bed and bedding, "a suit of satin ins," and "sundry tables, stands and cane chairs." e next chamber has in it a bed and bedding, six cane irs and "a suit of camblet curtains." Next to this is another bedroom, with one wrought bed and bedding and six wooden chairs. The nursery contains "one pallet bed, two chairs of Master John, and sundries;" and in the next chamber we find a bed and bedding, "one suit of striped linen curtains, four rush-bottomed chairs, etc."

The garret holds "four bedsteads, two beds, three side-saddles—one of them my mother's—two pillions." In the closet and best chamber there are "bed and bedding, two silk blankets and white curtains, also two damask curtains for windows, six cane chairs, one hanging press." In the kitchen there is mention of "a grate iron, one pair f racks, three spits, and one pair of great dogs." There s much plate in the house. Penn lived here only one ar, 1700–1. His secretary, now in the Philadelphia

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Library Co.'s rooms, is made of English oak. This was originally in the Pennsbury house.

William Penn's clock is also shown in the Philadelphia Library. Its case is oak inlaid, and a piece of bull's-eye glass is inserted in front of the pendulum. The clock was an importation; the spiral columns at the sides of the dial were a favourite design for the long-case clocks.

"Towards the end of Charles II's reign," we learn from F. J. Britten's *Old Clocks and Watches* (London, 1899), "the brass chamber clock with a wooden hood developed into the long-case eight-day variety, now familiarly termed 'grandfather,' and veritable specimens of that period, though rare, are occasionally met with. In the earliest the escapement was governed by either the two-armed balance with weights, or by a 'bob' pendulum; the long, or 'royal' pendulum came into general use about 1680. Some of these primitive grandfathers were exceedingly narrow in the waist, only just sufficient width being allowed for the rise and fall of the weights. A curious addition to these cases is sometimes seen in the form of wings or projections on each side of the waist, to permit the swing of a 'royal' pendulum. Sheraton seems to have suggested a revival of these wings."

There is a clock in the Philadelphia Public Library which belonged to William Hudson, Mayor of Philadelphia in 1725–26. His father purchased it at a sale in London, where the auctioneer stated that the time-piece had once belonged to Oliver Cromwell.

The chair from Pennsbury, reproduced on page 135, has a cane back and seat, with turned supports and rails.

In Independence Hall are two other chairs of walnut that belonged to William Penn. One has a cane back and

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TWO CHAIRS OF WILLIAM PENN'S
In Independence Hall, Philadelphia.

seat with arms and turned rails, and legs with fluted feet; the other is a good example of the chair common in the first years of the century under the Dutch influence, with slightly cabriole legs and hoof feet.

A desk of Penn's is in the collection of the Historical Society of Pennsylvania. It is of walnut, solid and heavy. The only attempt at decoration is in the curves into which the front bar is cut, and the cabriole legs with hoofed feet. A long, deep drawer runs the whole length of the desk below the flap. It is fitted with brass handles and key plates. See plate facing page 82.

One of our illustrations (page 87) shows examples of

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rush-bottomed and cane chairs that so constantly occur in the colonists' inventories at this period. The legs and arms are curved and turned. The one on the left has the inscription:

"I know not where,
I know not when,
But in this chair
Sat William Penn."

These two specimens are also in the Historical Society of Pennsylvania.

Even prior to 1700 the house of the well-to-do planter in Pennsylvania was by no means bare or lacking in comfort, but we miss the army of chairs and the china that were to be found in the colonies further south. There is an atmosphere of greater reserve and less liberal hospitality in the household goods of Penn's followers than we feel in Virginia, Maryland and Carolina. The furniture, however, is evidently the same, both in style and material, and most of it comes from England.

Estates of more than a thousand pounds in value were quite numerous in the early years of the eighteenth century. Among others, John Simcock (died in 1703) may be cited. His possessions were valued at more than £1500, but unfortunately the only object in household use mentioned is a silver tankard, £14. Of men in more moderate circumstances we have many examples. There is Abraham Hooper, a joiner (1707). His "shop goods" would undoubtedly include the rougher kinds of home-made tables and chairs. His dwelling and the lot it stood on were valued at £325; household goods and shop goods, £246; tools, £54; walnut, cedar, pine and oak, £22. He was worth nearly £700 in all. Then we have Wil-

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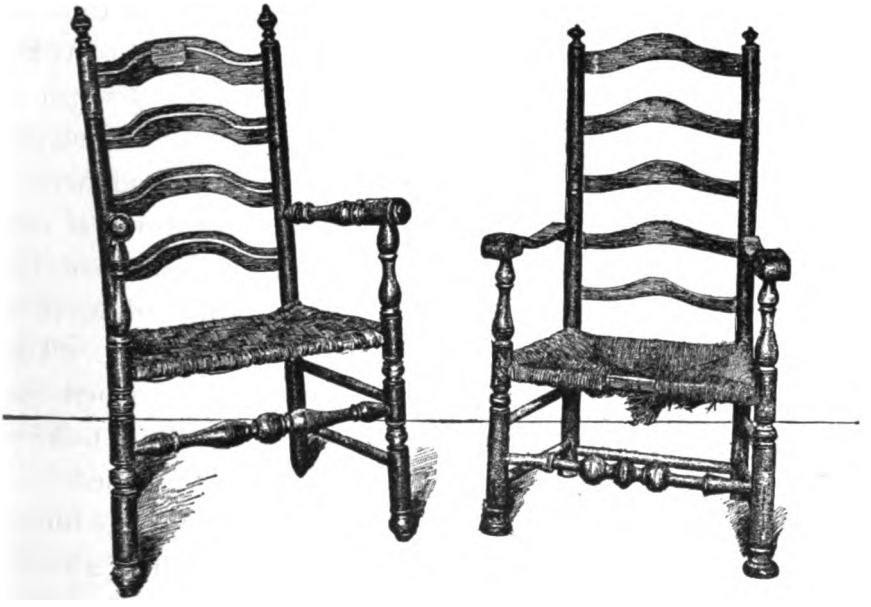
liam Lewis, in 1708, who was some £200 poorer. He was a Welshman, and it would seem that the appraiser of his goods was one of his own countrymen, or else a wag who carried his jesting even into the spelling of court records. We remember how Fluellen speaks of "the poys and the luggage," "the pragging knave, who prings me



TWO EARLY EIGHTEENTH CENTURY ARMCHAIRS
The chair to the left belonged to William Penn. The right-hand one has been remodelled.

pread," and "a prave pattle." Besides the usual linen, tools, implements and utensils, Mr. Lewis owned a long table and six chairs; four chests and five boxes; one black walnut and two oak bedsteads, two rugs, "curtains, iron rods and valience, 2 plankett at £2-10-0, 2 more at £1-15-0, 2 old plankett, 2 old poulsters and 1 small bag, £1-15-0;" a small looking-glass and two pairs of scales.

Many individuals who were by no means indigent

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lived with the plainest surroundings. For instance, John Moore died in 1719 worth £319. His dwelling and plantation of 100 acres were valued at £100. Besides the usual kitchen stuff, all the furniture he possessed consisted of two feather beds and bedding, a rough table, four chairs, a trunk, and a looking-glass.

John Jones was a gentleman of wealth, and his possessions show that his tastes were not so simple as those of many of his contemporaries, who were far richer. At his death in 1708, his personal estate amounted to £773-6-2. Mr. Jones is especially interesting on account of owning one of the earliest pieces of mahogany to be found here—a "broaken mahogany skreen," which is set down at two shillings. It was not therefore very highly esteemed, for that sum is the estimated value of two leather stools, or a glass tea-cup and coffee-cup, in the same inventory. The Windsor chair also appears here, three being worth ten shillings. It is thus evident that Mr. Jones liked to keep up with the latest fashions. His plate comprised two silver tankards, two caudle cups, one porringer, fifteen spoons and three large dram cups, all worth £42-1-8.

Evidence of good living is ample in the large amount of brass and copper pots and pans and kitchen stuff of all kinds. Among the glass, china and earthenware, we notice seventeen earthen plates and two fruit dishes, a small punch bowl, five glasses, seven basons and saucers, two jugs, three sugar pots, a dish, a lignum-vitæ punch bowl, etc. A pair of tobacco-tongs and fourteen dozen pipes attest Mr. Jones's indulgence in the weed.

It is in the beds, however, and their coverings and curtains, that Mr. Jones's decorative taste is chiefly noticeable. He possessed seven or eight bedsteads, with cords, sacking-

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bottoms and rods, the value of which varied from ten shillings to two pounds. There was a large quantity of bed and table linen, besides "a chimney valence," sideboard cloths, and two little striped carpets. In addition to the beds, we find seven hammocks, the cheapest being worth three shillings, and the choicest, "with double fringe," £2-10-0. No pictures graced the walls, but twelve maps of Barbadoes occur.

Specimens of the Windsor chair, mentioned above, are very numerous. Carpenters' Hall, Philadelphia, possesses a number of them. A good example that came from Washington's Presidential Mansion, in Philadelphia, is now owned by the Philadelphia Library. (See page 131.)

Another interesting specimen of one variety of the Windsor chair was that used by Thomas Jefferson while writing the Declaration of Independence. The seat is double, allowing the top part to revolve. It is unusually low and has apparently been cut down to suit the convenience of its owner. It is now owned by the American Philosophical Society, in Philadelphia.

Francis Daniel Pastorius, born in Franconia, in 1651, joined the Pietists, and took a colony of German and Dutch Memnonites and Quakers to Pennsylvania, where he arrived in 1683. He had previously visited Penn, in England, and joined the Society of Friends. On his arrival he founded Germantown, and until his death was very influential in the community.

Pastorius devoted much energy to teaching, and his knowledge is apparent in the variety of books he possessed. He died in 1719, and the list of his possessions shows the simple style in which he lived, and is characteristic of the homes of his fellow mystics. One hundred primers mentioned were doubtless used in his teaching.

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Pastorius owned a very respectable parcel of land—873 acres—but the value of it was only £150. The furniture, exclusive of clothes, tools, household linen and kitchen utensils, consisted only of two cheap bedsteads with feather beds, a fine chest, three chairs, one table, one trunk, one desk and one knife and fork. He possessed bibles in quarto and octavo, a Greek testament, fourteen dictionaries, books in French (£1), English (£12), Latin (£12), High Dutch (£5), and Low Dutch (£6).

Another famous house, of a far different type, was that built by Baron Stiegel at Mannheim. It was perfectly square, each side being forty feet. The bricks were imported from England, and hauled from Philadelphia by the baron's teams. The large parlour was hung with tapestry, representing hunting scenes, the chimney-pieces were decorated with blue tiles, and the wainscoting and doors were extremely fine. There was a "chapel" also within the house, where the baron used to preach to the working-men of his large glass works (founded in 1768), at one time the only glass factory in America. This extraordinary character, who experienced the extremes of wealth and poverty and who emigrated to the New World from Germany in 1750 with a fortune of £40,000, used to drive from Philadelphia to Mannheim in a coach and four, preceded by postilions and a pack of hounds. He entertained lavishly and was particularly fond of music. It is said that he frequently bought instruments for any of his workmen who exhibited a talent for music, and hired teachers for them. A spinet that belonged to the Baron at Mannheim, now owned by the Pennsylvania Historical Society, is represented here. The accidentals are white and the naturals black, showing it to be a German instrument.

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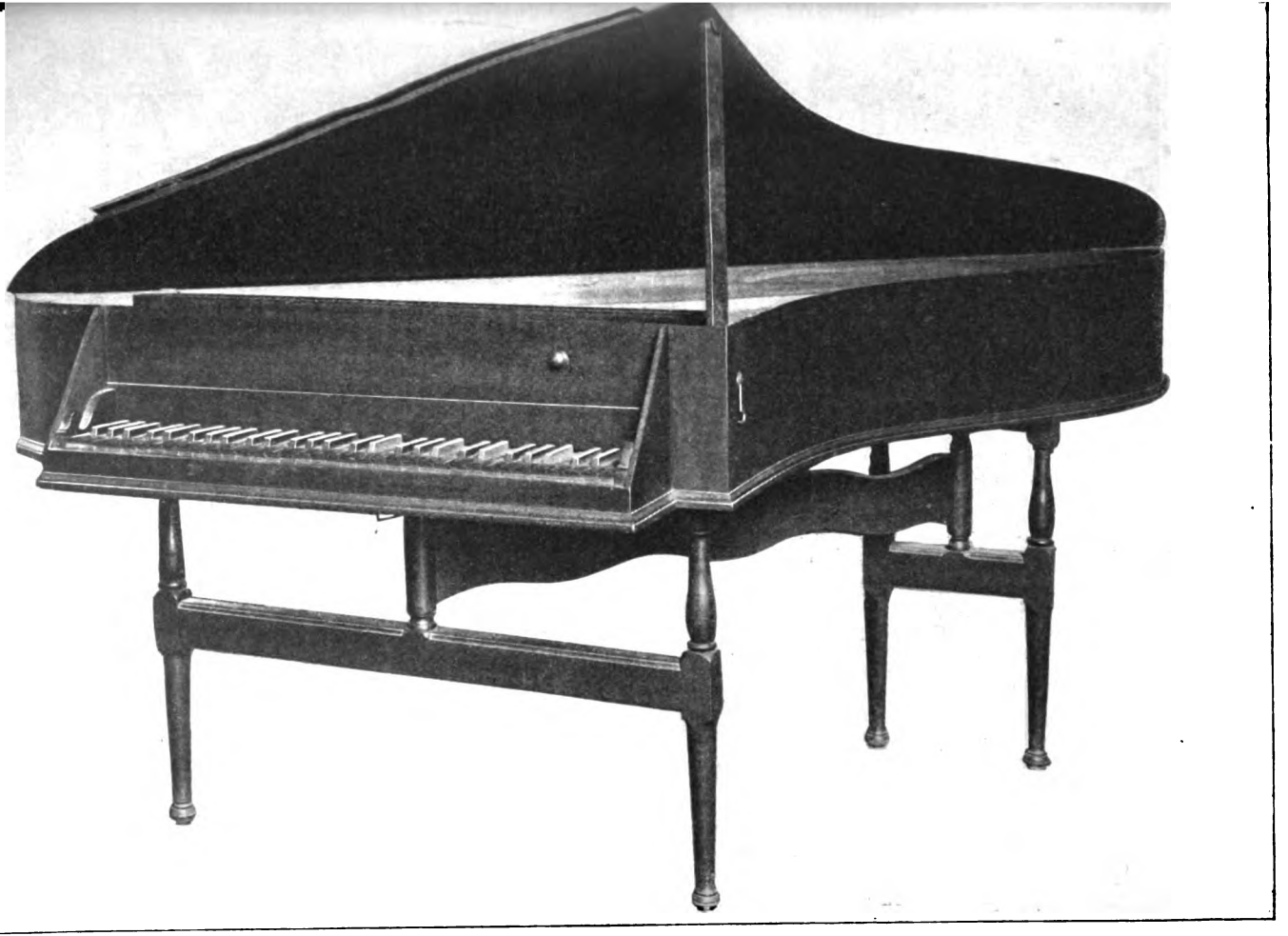

SPINET OR CLAVICHORD

The turned legs suggest a date as late as 1740, but the delicate chamfers of the horizontal straining-pieces point to an earlier period.

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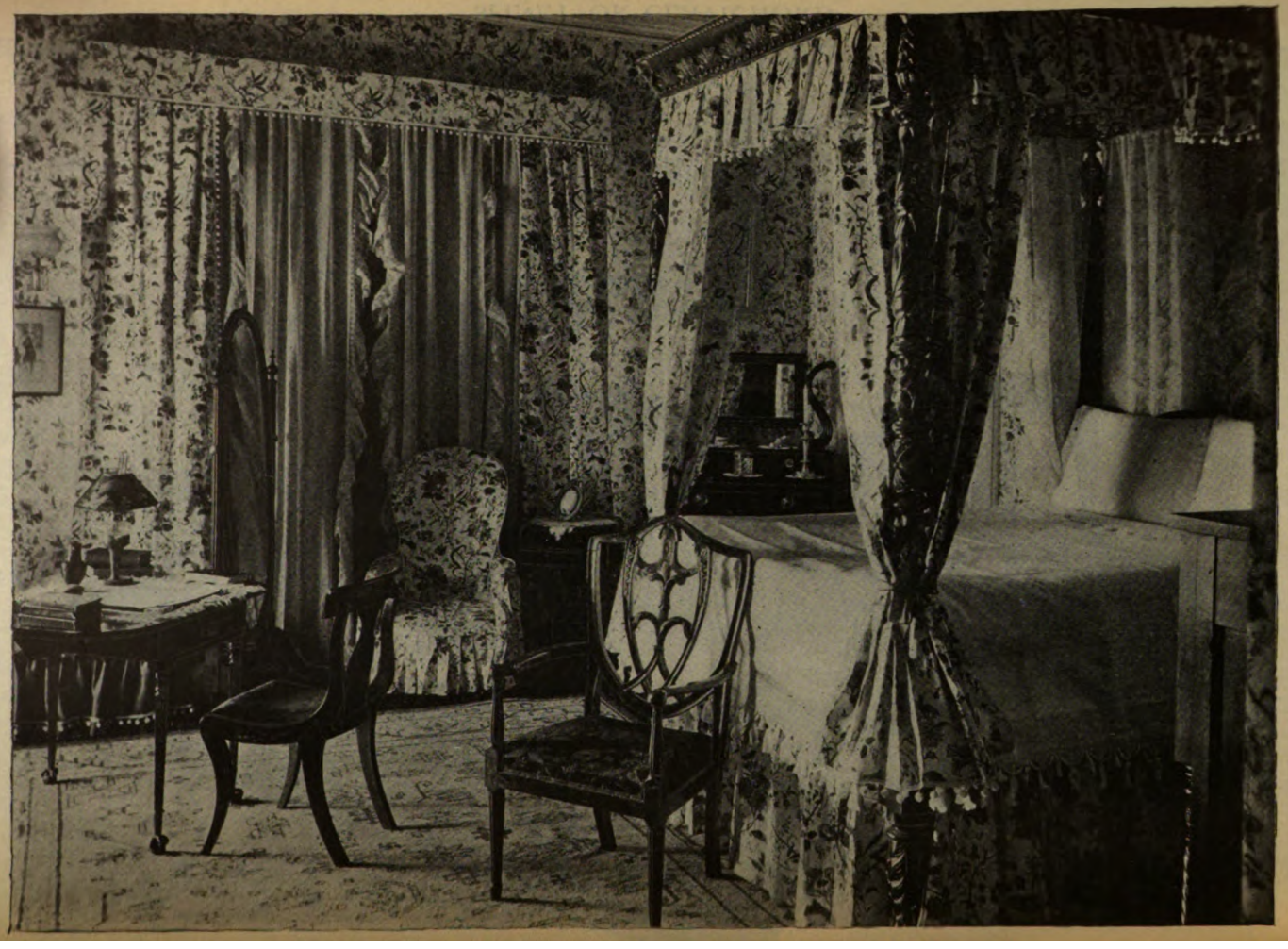

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The height of elegance and fashion would naturally be looked for in the governor's mansion. Therefore an examination of the household goods of Governor Patrick Gordon, whose will and inventory are dated 1736, will show what was the highest degree of luxury and comfort at that time. Governor Gordon arrived in Philadelphia in 1726 and was governor of Pennsylvania for ten years; he died at the age of ninety-two. He was a trained soldier, had acquired a reputation in Queen Anne's reign, and was exceedingly popular.

Besides about a dozen common chairs, the list includes eighteen rush-bottomed walnut, eight leather, four mohair, four cane, five Windsor, and three easy-chairs. One of the latter was covered with plush and the other two were luxurious and costly. There were also three stools, a mohair settee, and a cane couch. There were eighteen tables in the house, only two of which were of mahogany—a small round and a tea-table. The other kinds mentioned were oak, two large walnut, walnut one leaf, small walnut, tea-table and board, ditto and cover, Dutch tea-table, card and backgammon, square pine small ditto, table and green cloth, kitchen and other ordinary tables. The rooms also contained six dressing-tables, one being of pine; the other woods are not specified. One clock, two dressing-glasses, two looking-glasses, a fine black cabinet, a walnut desk, and a desk and a stool are also mentioned. Besides candle-sticks, the lighting apparatus consisted of three brass arms, two large and two smaller sconces (both very ornate and expensive), one pair of brass and one of glass branches, and two glass lanterns. The torches that once lighted the governor's guests to his door are also extinct, and their existence is slightingly

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recorded with the words "some bits of flambeaux being of no value." Nine sets of andirons, dogs, and fire-irons, with some fenders and iron chimney-backs, garnished the hearths. The principal room had an iron grate and hearth-ware, worth only a few shillings less than the combined value of a mahogany table, and half a dozen walnut chairs in the same room. It is questionable whether the carpets mentioned were floor coverings, because a "floor cloth" is a separate item. If the "large carpet," valued at £5-15-0, was a table-cloth, it must have been an unusually fine product of the loom, or the needle, for that sum was more than the cost of eight leather chairs. In one room, at least, there were expensive damask curtains over the doors as well as the windows. The prices of the calico window curtains varied surprisingly, one set being appraised at twelve shillings, and another at £3-15-0. Then there were three pairs of window curtains (£1-6-0), red curtains and silk curtains besides the window curtains in the bedrooms that matched the bed hangings. A valuable gilt leather screen and a humbler one of canvas also served as a protection against draughts. The walls were adorned with some fifty pictures of various kinds, twenty-one of which were prints, including one of King George I., another of Queen Anne's tomb, and twelve of Hudibras. Loyal sentiment further appears in duplicates (in oil) of George I. and Anne. The nationality of the owner accounts for the presence of a painting of Mary Queen of Scots (£21), and another picture of Queen Mary, of equal value, which was doubtless the luckless Stuart, and not the wife of the Prince of Orange. Governor Gordon's taste in art, however, ran to the Dutch school. He owned two Dutch pictures, five "landskips," two sea-pieces, a flower-

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piece and "an old woman frying pancakes"; besides these there were two small gilt-frame pictures, four small pictures, and some family pictures. His own portrait, in oils, also adorned the walls. The paintings were valued at £103.

The governor's few books were valued at only £10; his wearing apparel at £142-2-6. He had an exceptionally well stocked wine cellar. The silver plate weighed 1053 oz., 15 dwt., which at 117 pence per ounce, amounted to nearly £514. Thirty-two china dishes, one china bason and 128 plates, worth £193-9-0, other china to the value of £20, much glass, including twenty decanters and cruets, and a lot of earthenware and cutlery, constituted the table service. The kitchen stuff and cooking vessels and utensils were plentiful. Table and bed linen amounted to £81-4-1.

The beds are deserving of special notice on account of the variety in their furnishings. The wood of which they were made is not stated, but the weight of some of the feather beds, bolsters and pillows is, and therefore we learn that feather bedding varied in price from two shillings and three pence to three shillings per pound. The weights given are 36, 37, 45, 48, 50, 51, 60, and 72 pounds respectively. The furnishings included: bedstead with calico curtains, £6-5-0; bedstead, £2-3-0; mohair bed and silk curtains, £13-5-0; fustian wrought bed, £9-10-0; bedstead and curtains, £3-19-0; bedstead, £1-7-6; bedstead and seersucker curtains £4; and bedstead and green curtains, £2-16-0. Four bedsteads seem to have had no curtains at all. Two mattresses are appraised at £2-10-0. Three blankets and one quilt were the allowance for most of the beds. The total value of the governor's goods and chattels was nearly £2000.

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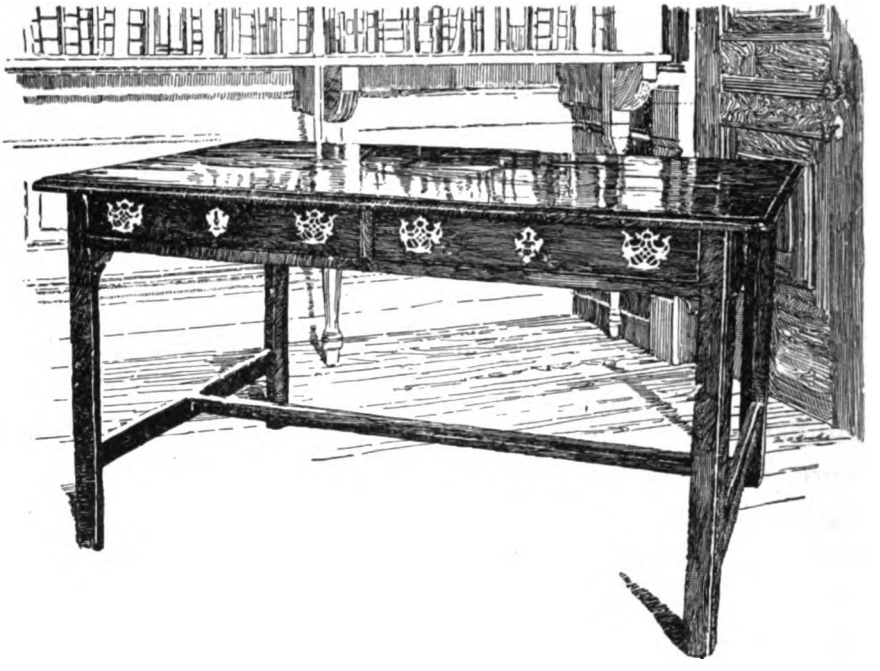
James Logan, an exceedingly wealthy and cultured man, built *Stenton*, on the Germantown Road, in 1727–8.

Half of the front of the house to the second story was taken up by one large, finely-lighted room, the library of the book-loving masters of the place. This remarkably



A TABLE

The date of this is uncertain. The pierced escutcheons, if original, fix it at about 1760, however.

interesting collection of books was bequeathed to the city of Philadelphia by Mr. Logan, who also contributed the Springettsbury property (a bequest from the Penn estate), as an endowment.

The accompanying illustration shows a walnut table from *Stenton* which is one of those specified in the inventory. It is a good example of the period. It has two

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drawers with brass handles and key-plates. This table is now owned by the Philadelphia Library.

That Mr. Logan was a man of taste as well as wealth is evident from the harmony of colouring aimed at in his yellow bed-room with its maple furnishings. His ample hall served its old purpose as a reception room, though in the new houses that were being built there was a growing tendency to suppress the hall as a separate apartment for living and receptions; it was becoming merely the entry, out of which other rooms opened. Little by little beds, couches and settees were banished from halls to other apartments. Most noticeable of all, however, is the fact that among all Mr. Logan's possessions not a single piece of mahogany is mentioned. Except for the lack of carpets and pictures, the furniture and its disposition seem almost entirely modern.

The home of a wealthy Pennsylvanian of the middle of the eighteenth century presents a marked contrast with that of a plantation in Virginia and the Carolinas. Servants slept at the top of the house.

The illustration facing page 100 shows varieties of chairs common during this period. The chair on the left is exceedingly plain. The reading-desk is of walnut. It can be adjusted at any height to suit the comfort of the reader by turning on the screw support. A lid opens into the interior in which papers were kept. The central pillar terminates in a burning torch and the legs end in the favourite ball and claw feet. This desk belonged to Hon. John Dickinson, the publicist, and these specimens are preserved in the Philadelphia Library.

Besides household furniture, the old records occasionally afford a glimpse of the furniture used in churches, colleges

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and court-houses. This was sometimes imported, but frequently made by local joiners. At the vestry meeting of St. Paul's parish, Kent County, Md., April 6, 1702, it was resolved "that Mr. Elias King do provide Linnen for the Communion: one table cloth and two napkins,"—that the clerk write a note to Colonel Hynson to request him to order his "Joyner to make a Communion Table four feet square, with a drawer underneath to put the Church Books in, and to make it of black walnut." Again on June 1, 1703, "Eliner Smith this day was pleased to present the Church with a pulpit cloth and a cushion. Mr. Giles Bond also is requested to provide a chest to put the Pulpit cloth, Cushion and Church Books in, and Colonel Hans Hanson is empowered to agree with Jacob Young to alter the Pulpit door and Staircase Rails and fit it for to hang the pulpit cloth."

The illustration shows a chair and communion table and service belonging to the early part of the century. They are from Donegal, Lancaster County, Pa., and date from 1722. The table and chair are both common types in use in England and the colonies during the seventeenth and early eighteenth centuries, and were to be found in any ordinary house: there is nothing distinctively ecclesiastical about them. They could easily be made by a native joiner. The silver communion cups are also plain and severe.

From the inventories of the period we may gain a good idea of the appearance the early Philadelphia homes presented. Carpets were not in common use until the middle of the eighteenth century. We are told that the floors were sanded and that the sand-man went his rounds regularly and that the housewives or servants sprinkled the sand on the floor through a sieve or arranged it in patterns with

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deft turns of the broom. The walls were whitewashed until about 1745, when we find one Charles Hargrave advertising wall-paper, and a little later Peter Fleeson manufacturing paper-hangings and *papier-mâché* mouldings at the corner of Fourth and Chestnut streets.

Franklin invented the open stove known by his name,

A CHAIR AND COMMUNION TABLE

There is nothing ecclesiastically distinctive about these pieces. The silver communion cups are also plain and severe.

in 1742, which was greatly preferred to the German stove made by Christopher Sauer in Germantown.

The following letter from Franklin shows that he was anxious for Mrs. Franklin to have some of the latest London styles. This letter is dated London, 19 February, 1758, and says:

> I send you by Captain Budden . . . six coarse diaper breakfast cloths; they are to spread on the tea table, for nobody breakfasts here on the naked

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table, but on the cloth they set a large tea board with the cups. . . .

In the great case, besides the little box, is contained some carpeting for the best room floor. There is enough for one large or two small ones; it is to be sewed together, the edges being first felled down, and care taken to make the figures meet exactly; there is bordering for the same. This was my fancy. Also two large fine Flanders bedticks, and two pair of large superfine blankets, two fine damask tablecloths and napkins, and forty-three ells of Ghentish sheeting from Holland. These you ordered. There are also fifty-six yards of cotton, printed curiously from copper plates, a new invention, to make bed and window curtains; and seven yards of chair bottoms, printed in the same way, very neat. This was my fancy; but Mrs. Stevenson tells me I did wrong not to buy both of the same colour. . . . There are also snuffers, a snuffstand, and extinguisher, of steel, which I send for the beauty of workmanship. The extinguisher is for spermaceti candles only, and is of a new contrivance, to preserve the snuff upon the candle. . . .

I forgot to mention another of my fancyings, viz., a pair of silk blankets, very fine. They are of a new kind, were just taken in a French prize, and such were never seen in England before. They are called blankets, but I think they will be very neat to cover a summer bed, instead of a quilt or counterpane. . . .

I hope Sally applies herself closely to her French and music, and that I shall find she has made great proficiency. The harpsichord I was about, and which was to have cost me forty guineas, Mr Stanley advises me not to buy; and we are looking out for another, one that has been some time in use,

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and is a tried good one, there being not so much dependence on a new one, though made by the best hands.

On this page are shown two chairs owned by the Historical Society of Pennsylvania. The one to the right is of the early Chippendale school, with gracefully pierced

TWO EFFECTIVE EIGHTEENTH CENTURY CHAIRS

To the left is an armchair with turned legs, straining-pieces and balusters. The chair to the right is bandy-legged, with claw feet. The delicacy of the carving suggests Chippendale's simpler work.

and carved jar-shaped splat and cabriole legs with eagle claw and ball foot and carved shell in the middle of the front rail. The other chair, with legs and rails of turned bead-work, belonged to Thomas Lawrence, who was several times mayor and councillor, from 1728 onward.

The examples already given show that though many of

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the prosperous class during the first half of the century clung to a certain severity in their homes, yet "Quaker simplicity" was by no means universal, and elegance and fashion had many devotees. Skilful upholsterers and carvers and gilders found plenty to do in Pennsylvania as in the South. Two or three advertisements from the *American Weekly Messenger* will show that it was considered worth while informing the public where the latest fashions in furniture were obtainable.

March 20, 1729.

Peter Baynton, Front Street, has very good red leather chairs, the newest fashion, and sundry other European goods for sale.

June 8, 1732.

Jno. Adams, Upholsterer, lately arrived from London, living in Front Street . . . makes and sells all sorts of upholstered goods, viz., beds and bedding, easy chairs, settees, squabs and couches, window-seat cushions, Russia leather chairs . . . at reasonable prices.

Oct. 31, 1734.

Next door to Caleb Ransteed's in Market Street, Philadelphia, all sorts of Opholsterers' work is performed, viz., beds after the most fashionable and plain way to take off the woodwork, settee beds, and easie chair beds, commodious for lower rooms (models of which may be seen), field beds, pallet beds, curtains for coaches, easie chairs, cushions, etc. reasonable and with expedition by William Atlee.

N. B. Any person willing to have a bed stand in an alcove, which is both warm and handsom, may have the same hung and finished in the most elegant manner customary in the best houses in England.

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LIBRARY CHAIR OF BENJAMIN FRANKLIN

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TWO EIGHTEENTH CENTURY CHAIRS

The chair to the left has a rush seat. The armchair on the right has bandy legs and claw feet.

Peter Petridge, screen-maker, in 1751 was doing business at the sign of the "Half Moon," opposite Jersey Market. Thomas Lawrence, upholsterer, was on Second street opposite Church Alley with the sign of "The Tent," and Samuel Williams, a joiner on Walnut street, summed up the whole of life in his sign "Cradle and Coffin." In 1756 the sign of the "Royal Bed" hung out at the corner of Second and Chestnut street, where Edward Weyman was settled; the "Crown and Cushion" could be seen swinging on Front and Chestnut street, where James White and Thomas Lawrence, upholsterers, conducted business; and John Elliott took his orders at the "Bell and Looking-Glass" on Chestnut street. The "Crown and Cushion" was next door to the London Coffee House in 1762, and Blanche

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White, possibly the widow of James White, managed the business. Ben Randolph, "carving, cabinet ware and wooden buttons," swings the "Golden Eagle" in 1765; and George Ritchie, upholsterer, is established at Front street, below Arch, at the "Crown and Tassel." In 1768 Thomas Affleck is a cabinet-maker on Second street, and Robert Moon is a "chair and cabinet-maker" on Front street.

The plate on page 101 shows two chairs, one of 1700, with plain splat, high back, rush bottom and turned rails and front legs with fluted feet. The other shows the Dutch cabriole leg and bird's claw and ball foot with plain arms. The splat has been padded and covered, and therefore its ornamentation can only be surmised. These specimens are owned by the Historical Society of Pennsylvania.

Among the clockmakers of Philadelphia were Augustine Neisser, a native of Moravia, who emigrated to Georgia in 1736 and removed to Germantown in 1739. All of his clocks bear his name, but no date on the dial. Edward Duffield, born in Philadelphia County in 1720, made much apparatus for Franklin. He was a clock- and watchmaker from 1741 to 1747 in Philadelphia, and removed to Lower Dublin, Philadelphia County. David Rittenhouse, a famous clockmaker, laboured from 1751 till 1777 at Norriton and Philadelphia. Ephraim Clark made timepieces at the southwest corner of Front and Market streets and was succeeded by his son, Benjamin, in 1792.

The Rittenhouse astronomical clock constructed for Joseph Potts, who paid $640 for it, was bought by Thomas Prior in 1776. General Howe wanted to purchase it and the ambassador of Spain also tried to buy it for the King of Spain. It became the property of G. W. Childs and is now in the Memorial Hall, Philadelphia.

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It has been shown that mahogany was known in Philadelphia before 1708, but its spread was very slow. Chests of drawers and tables occasionally occur during the next ten years, but chairs are exceedingly scarce till the middle of the century. Even by the native makers, however, mahogany must have been used in cabinetwork before 1722, for in that year when Jonathan Dickinson, merchant, died he had mahogany furniture in his house and in his store, where he also had on sale a lot of mahogany planks.

So many examples of richly hung beds have been given that it is scarcely necessary to dwell further on their importance. The immigrants all seem to have wanted a feather bed, and sometimes the demand seems to have exhausted the supply. In 1725, a new arrival, Robert Parke, writing to Mary Valentine in Ireland about coming out, says: "Feather beds are not to be had here and not to be had for money." At the close of our period, on the eve of the Revolution, Alexander Mackraby visited Philadelphia. Writing to his uncle, Sir Philip Francis (the reputed *Junius*), on January 20, 1768, he says: "I could hardly find myself out this morning in a most elegant crimson silk damask bed." This was on a visit to Dr. Franklin's son.

Much attention was paid in many cases to the decorative effect of the furniture and hangings; the bedrooms especially were often limited to one prevailing hue. The Red, Yellow, or Blue Room is constantly met with, and numerous instances occur in which the bed and window curtains matched. Harmony in colour and arrangement was frequently sought in homes of moderate means as well as in splendid mansions. Views on this subject are expressed by a certain Miss Sarah Eve, who kept a journal in 1773.

"Feb. 10th. We stept into Mrs. Parish's for a moment

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and then went to Mrs. Stretch's. We were much pleased with our visit and her new house: the neatness and proportions of the furniture corresponding so well with the size of the house, that here one may see elegance in miniature. I don't mean the elegance of a palace, but of simplicity, which is preferable—the one pleases the eye but flatters the vanity, the other pleases the judgment and cherishes nature. As I walked through this home I could not help saying this surely might be taken for the habitation of Happiness."

It is also interesting to note that a century and a quarter ago William Penn already belonged to ancient history in the eyes of Miss Eve, for on May 6th she writes:

"Mrs. Bunton that lives here showed us some furniture which might really be termed relicks of antiquity, which belonged to William Penn; they purchased the clock which it was said struck one just before William Penn died; what makes this remarkable is that it had not struck for some years before."

During the years that have elapsed between the letter quoted from Franklin to his wife and the following correspondence, one may note the steady advance of luxury in his home. Mrs. Franklin, writing to her husband (again in London), in 1765, thus describes the home:

> In the room down stairs is the sideboard, which is very handsome and plain, with two tables made to suit it, and a dozen of chairs also. The chairs are plain horsehair, and look as well as Paduasoy, and are admired by all. The little south room I have papered, as the walls were much soiled. In this room is a carpet I bought cheap for its goodness, and nearly new. The large carpet is in the blue room.

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In the parlour is a Scotch carpet, which has had much fault found with it. Your time-piece stands in one corner, which is, I am told, all wrong—but I say, we shall have all these as they should be, when you come home. If you could meet with a Turkey carpet, I should like it; but if not, I shouid be very easy, for as to these things, I have become quite indifferent at this time. In the north room where we sit, we have a small Scotch carpet—the small bookcase—brother John's picture, and one of the King and Queen. In the room for our friends, we have the Earl of Bute hung up and a glass. May I desire you to remember the drinking glasses and a large table cloth or two; also a pair of silver cannisters. The closet doors in your room have been framed for glasses, unknown to me; I shall send you an account of the panes required. I shall also send the measures of the fireplaces, and the pier of glass. The chimneys do well, and I have baked in the oven, and found it is good. The room we call yours has in it a desk—the harmonica made like a desk—a large chest with all the writings —the boxes of glasses for music, and for the electricity, and all your clothes. The pictures are not put up, as I do not like to drive nails lest they should not be right. The Blue room has the harmonica and the harpsichord, the gilt sconce, a card table, a set of tea china, the worked chairs and screen —a very handsome stand for the tea kettle to stand on, and the ornamental china. The paper of this room has lost much of its bloom by pasting up. The curtains are not yet made. The south room is my sleeping room with my Susannah,—where we have a bed without curtains,—a chest of drawers, a table, a glass, and old black walnut chairs and some of our family pictures. Sally has the south room up two

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> pair of stairs, having therein a bed, bureau, table, glass, and the picture—a trunk and books—but these you can't have any notion of.

Writing to his wife from London, June 22, 1767, he says:

> I suppose the room is too blue, the wood being of the same colour with the paper, and so looks too dark. I would have you finish it as soon as you can, thus: paint the wainscot a dead white; paper the walls blue, and tack the gilt border round just above the surbase and under the cornice. If the paper is not equally coloured when pasted on, let it be brushed over again with the same colour, and let the *papier mâché* musical figures be tacked to the middle of the ceiling. When this is done, I think it will look very well.

An unusually interesting chair is one that belonged to Benjamin Franklin, and is now used by the President of the American Philosophical Society, Philadelphia. It was invented by Franklin, and, as shown facing page 108, the seat turns up and forms a small flight of steps. Franklin used it in his library to reach his books on the top shelves. The seat, back and arms are covered with brown leather fastened with brass studs; the wood is walnut.

Franklin's clock, represented in plate facing page 146, is of a very early type. It differs very slightly from the one owned by William Hudson, and mentioned on page 84. The brasses around the dial are very delicate.

We are now on the threshold of the Revolution, whose fires were to be fatal to so much of the old furniture. One of the first noticeable effects of the outbreak was the discrediting and banishment of the tea equipage. Judge Shippen writing to his father, April 20, 1775, tells him:

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> Peggy has searched every shop in town for a blue and white china coffee pot, but no such thing is to be had, nor indeed any other sort than can be called handsome. Since the disuse of tea great numbers of people have been endeavouring to supply themselves with coffee pots. My brother, having no silver one, has taken pains to get a china one, but without success.

The importations having ceased, the native furniture-makers naturally hastened to reap their harvest. War prices prevailed and the usual excuses of course were offered. To his brother-in-law, Jasper Yeates, the judge writes, January 19, 1776:

> I enclose you the bill for your settee and chair which Mr. Fleeson thought it necessary to accompany with an apology on account of its being much higher than he gave Mrs. Shippen reason to expect it would be; he says every material which he has occasion to buy is raised in its price from its scarcity and the prevailing exorbitance of the storekeepers.

The chair and card-table, shown in the following illustration, belonged to the Hon. Jasper Yeates, mentioned above, who was Associate Justice of the Supreme Court of Pennsylvania from 1791 till his death in 1817. He died in Lancaster, where he settled about 1774. Both pieces are of walnut. The chair is Dutch in character, squat in appearance and with cabriole legs with claw and ball feet, and shell ornaments. The splat is perforated at the base and pierced by two tiers of four slits separated by a curved mullion, repeating the Gothic window effect. The arms terminate in scrolls tightly rolled outward with bulging front supports. The front legs are plain cabriole with eagle claw and ball feet; the back legs are square all the

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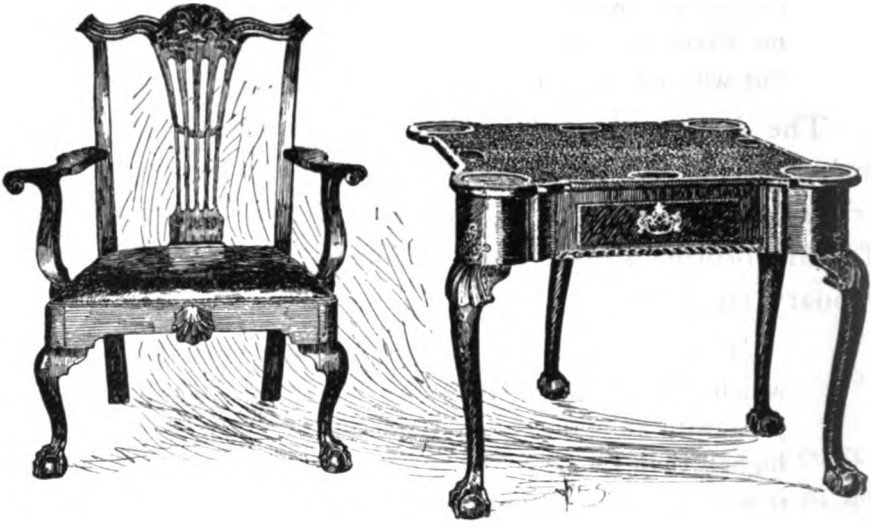
way down. The centre of the top of the back and of the front rail are ornamented with a carved shell.

The folding card-table has also cabriole legs with eagle claw and ball feet. It has a drawer with brass handle and



CHAIR AND CARD-TABLE

Formerly owned by the Hon. Jasper Yeates, Lancaster, Pa. Now in the possession of Dr. John H. Brinton, Philadelphia.

a pool for counters at each side in the centre and a flat depression at each corner for candlesticks. These two pieces of furniture are now owned by Dr. John H. Brinton, of Philadelphia, the great-grandson of Jasper Yeates.

Here, then, we pause, reserving the history of Philadelphia furniture in the Revolutionary days for a future chapter.

SOUTH CAROLINA, VIRGINIA AND MARYLAND TO 1776

THE condition of the houses of South Carolina, early in the eighteenth century, is described in somewhat unflattering terms by Hewit, who wrote half a century later. The weak proprietary government was held responsible for

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all the evils, and prosperity is said to have dawned only on the transfer of the colony to the Crown. Sir Alexander Cumming was sent out as governor in 1730, and concluded a treaty of alliance with the Cherokees. The colony now being secure, the English merchants established houses in Charleston and imported slaves. Simultaneously their homes began to reflect in articles of comfort, luxury and pleasure the changed economic conditions. British manufactures for the plantations were introduced, land rose in value, and the planters were so successful that in a few years the produce of the colony was doubled.

It is admitted that Nature smiled and the planters got rich easily: the records prove also that they demanded and obtained a very considerable degree of luxury. In 1731 Charleston contained between 500 and 600 houses, "most of which are very costly." In that year, also, "a skilful carpenter is not ashamed to demand thirty shillings a day besides his diet; the common wages of a workman is twenty shillings a day provided he speaks English." The fact is, the wealth of the Southern planters increased so rapidly that many of their houses showed a degree of luxury unsurpassed by the London merchants. Personal estates of from £500 to £5,000 are found by the hundred, and in many cases the personal property runs into many thousands. The Landgrave Joseph Morton is a good type of the Carolina planter of the early eighteenth century. The inventory of his estate, March 7, 1723, is as follows:

TOOBOODOE PLANTATION.

	£	s.	d.
Furniture in the best chamber . .	195	0	0
Do dining room .	126	0	0
Do little chamber within the dining room . .	22	0	0

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	£ s. d.
Do long chamber . .	85–0–0
Do little parlour . .	66–0–0
Do hall . . .	52–0–0
Do parlour . . .	135–0–0
Do chamber within the parlour . . .	45–0–0
The library	150–0–0
Linen	217–0–0
Pewter	50–0–0
Arms	70–0–0
Plate	600–0–0
Gold Watch and silver do . .	150–0–0
Cash and bonds	5000–0–0
Cattle &c	1400–0–0
Tools &c	150–0–0
Fifty negroes	7250–0–0
	£15763–0–0
Bear Bluff Plantation . . .	4459–0–0

Mr. Morton was by no means an exception. Among many other rich men were: Thomas Grimball, £6,700; Richard Beresford, £15,000, 1722; Thomas Dayton, £23,000, and John Laroche, £12,400, 1724; Daniel Gale, £5,600, 1725; Captain Robert Cox, £8,100, 1727; Captain Henry Nicholas, £20,000, and George Smith, £35,000, 1730; John Raven, £31,800, 1734; Andrew Allen, £26,000, 1735, the Hon. A. Middleton, £25,000, 1738; Edward Hext, £33,000, 1742; Hon. John Colleton, £39,000, 1751; and Peter Porcher, £22,800, 1754.

Two or three lists of the possessions of people of various grades of prosperity will show that comfort and even elegance were by no means elemental in these early years. Nathaniel Wilkinson in 1711 left a personality amounting to £1,557-2-6. Among his household goods we find

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	£ s. d.
1 silver tankard 28 oz at 7/6 . .	10–10–0
6 silver spoons	3–15–0
12 cane chairs and couch . . .	8–0–0
1 large cedar table	2–10–0
2 small ditto	1–0–0
1 chest of drawers, dressing table and glass	7–0–0
1 bed, etc.	8–0–0
1 pr iron dogs	1–0–0
1 set of brasses for the chimney .	1–10–0

The above furniture, if scanty, is at least genteel. Other inventories of this period by no means reflect the hardships of the pioneer.

Daniel Gale was a wealthier planter, his personality being valued at £5,611-15-0 in 1725. His house contained eight rooms in addition to the kitchen, extension and other offices. On the ground floor were two living-rooms and a bedroom. The latter contained a bed and its furnishings, including three counterpanes valued at £60; a chest of drawers (£15); a looking-glass (£15); six black chairs (£1-10-0); an easy-chair (£1-10-0); a table (five shillings); fire-irons, etc. (£5); glass- and earthenware (£1); and a Bible and other books (£5). The room which was probably the dining-room had twelve cane chairs and a couch valued at £20; a corner cupboard (£2); a tea-table and china tea-set (£3); fire-irons, etc. (£4); and a small chimney-piece picture (£2). In another downstairs room stood a table and six black chairs valued at £3-10-0; and in the fourth a cedar table and six chairs worth £7-10-0. In one of the upper rooms we find a bed worth £100; two looking-glasses, one valued at £8 and the larger one at £35; a table, eight chairs, two arm-chairs and a couch worth £40; a buffet and chinaware (£50);

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fire-irons and -dogs (£4); brass and irons (£2); and a double sliding candlestick (£5). Another upstairs room contains a bed and its furniture worth £60; a chest of drawers (£20); eighteen pairs of sheets (£120); a table and six chairs (£12); a small looking-glass (£2); a hand tea-table, bowls and cups (£5); and fire-irons (£2). In the third room we find a bed worth £100; a table and six cane chairs valued at £12; and a looking-glass (£5). The fourth room has a bedstead with its furniture worth £40; twelve leather chairs and a table valued at £15; two pictures (£5); and a hammock and pavilion (£5). A fifth upstairs room, probably a garret, contained a bedstead and three pavilions (£32); a cedar table (£5); and other household goods.

The rooms did not often have any special character before 1720, though the bed was gradually disappearing from the hall. The dining-room and the sitting-room were much alike in the arrangement of their furniture, and the sleeping-rooms much resembled them, with the addition of a bed. As the owner was usually a merchant as well as a planter one of the lower rooms was used as his office.

The greater part of this furniture was brought to Charleston direct from England. Charleston had "no trade with any part of Europe except Great Britain, unless our sending rice to Lisbon may be called so," says Governor Glen in 1748.

A handsome chair of the early part of the century is shown on page 113. The top rail is carved with a graceful design of the bell-flower in low relief. The splat is open. The legs are square. This chair belonged to Lord Dunmore, the last colonial governor of Virginia. It is preserved in the house of the Colonial Dames, Baltimore, Md., and belongs to Miss Elizabeth Cary Nicholas, having been

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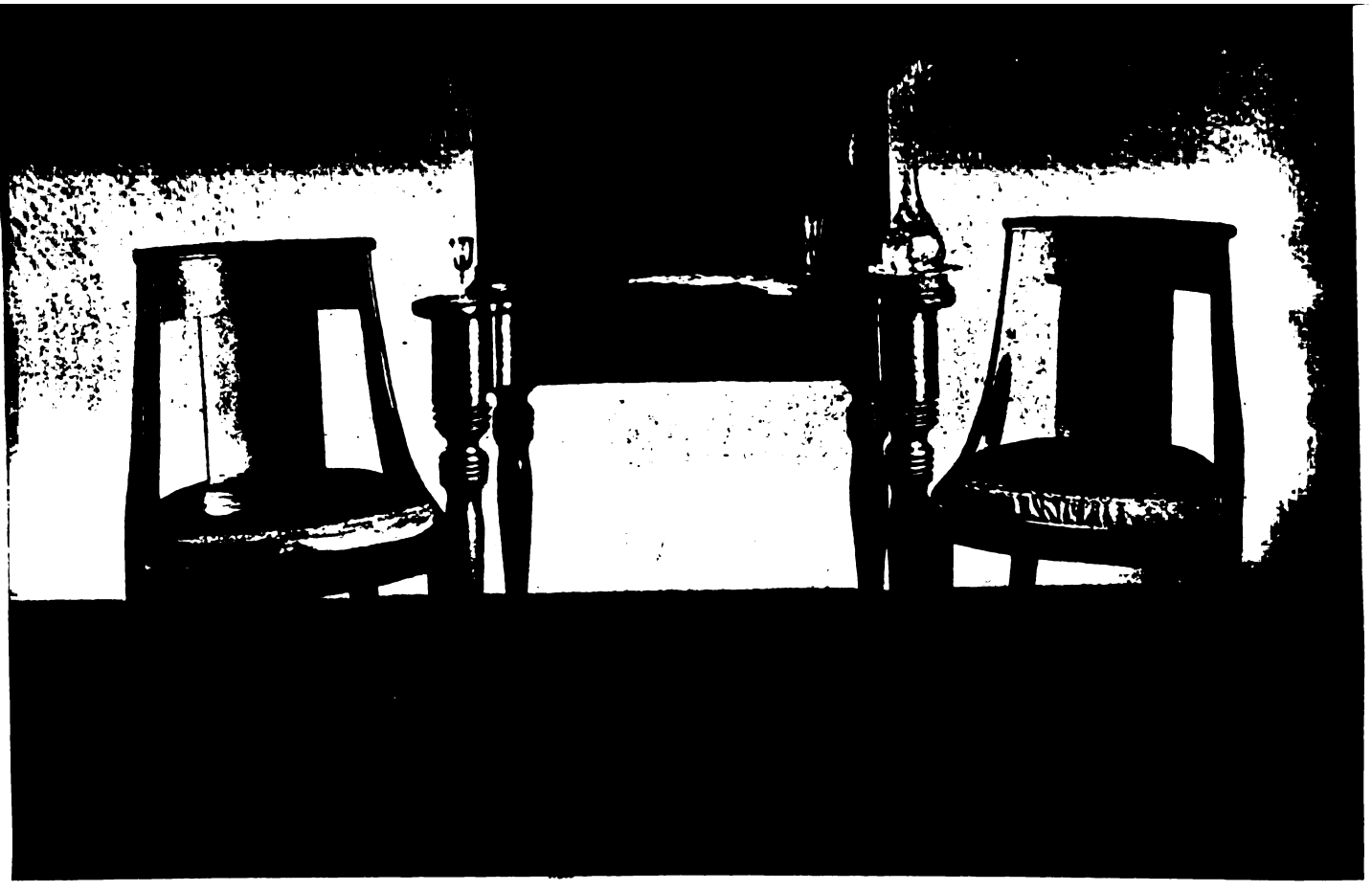

TABLE AND TWO CHAIRS

The chairs and table belonged to Mr. Philip Tabb of Toddsbury, the old Tabb homestead on North River, Gloucester Co., Va., and were given by Dr. John Prosser Tabb to his daughter, Mrs. Perrin.

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DRESSING-GLASS AND CHEST OF DRAWERS

See page 146.

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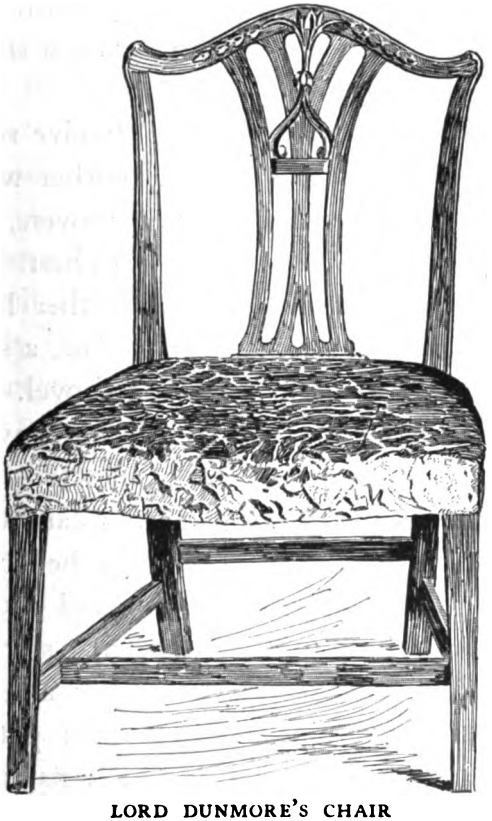
purchased by her ancestor Judge Philip Norbonne Nicholas at the sale of Lord Dunmore's effects.

As a typical example of a comfortable Marylander in 1718, we may take Major Josiah Wilson, of Prince George County. His personality amounted to £1,178-15-1½. The hall contained only ten "rushy" leather chairs, a large looking-glass, a



LORD DUNMORE'S CHAIR

clock-case, three tin sconces, two pairs of iron dogs, tongs and shovels, and some earthenware "on the mantle press and hanging shelves."

"In the parlour" was a bed with its furnishings, a chest of drawers, three rush-bottomed cane chairs, a small dressing-glass, fire-irons, earthenware on the mantelpiece, and three plain trunks.

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The dining-room contained eight "rushy" leather chairs, three small tables, a broken looking-glass, a dilapidated couch, a press, a pair of iron dogs, and some articles on the mantelpiece and hanging shelves valued at twelve shillings.

The "hall chamber" contained four rush-bottomed chairs, a chest of drawers and two beds.

"In the porch chamber" were four rush and one cane chair, a bed and furniture, a looking-glass, a small table and a sealskin trunk.

"In the dining-room chamber," twelve rush-bottomed and one cane chair, a bed with and another without furniture, a dressing-glass, a small chest of drawers, a small table, a tea-table and earthenware and an old chest.

"In the kitchen chamber," two feather beds and furniture, two old flock beds, a looking-glass, a small chest of drawers and a pair of small tongs and shovel.

"In the milkhouse" was earthen- and tinware.

"In the kitchen" was a lot of pewter, a copper and four brass kettles, a stew-pan and eleven candlesticks also of brass, eleven small chafing-dishes, two bell-metal skillets, two warming-pans, two brass pestles and mortars, a bell-metal mortar, a copper pot, a jack, five spits, three box-irons, two gridirons, two pairs of tongs and shovels, two dripping-pans, one frying-pan, three iron pots, two small iron kettles, a pair of irons and dogs, five pairs of pot-racks, a parcel of books, three old guns and a hand-mill.

The household linen consisted of twelve pairs of sheets; six damask, four diaper and fifteen huckaback napkins; five linen pillow-cases; four towels; three damask, four linen and six huckaback table-cloths; and two damask table-covers.

The above instance, however, is not fully represen-

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tative of the most opulent class either in Maryland or Virginia; for there were many of the landed gentry who built fine mansions that have become historic and a few of which still exist. Hugh Jones, who gave his impressions of the country in *The Present State of Virginia* (London, 1724), says: "The Gentlemen's Seats are of late built for the most part of good brick and many of timber, very handsome, commodious, and capacious; and likewise the common planters live in pretty timber houses, neater than the farm-houses are generally in England: with timber also are built houses for the overseers and out-houses; among which is the kitchen apart from the dwelling-house, because of the smell of hot victuals, offensive in hot weather."

He also tells us that goods were brought to the colonies so quickly that new fashions arrived there even before they were received in the English country houses from London.

During the first half of the century, were built or standing such famous houses as *Tuckahoe* (Randolph), 1710; *Rosewell* (Page), *Warner Hall* (Lewis), *Rosegill* (Wormeley), *Westover* (Byrd), *Shirley* (Carter), *Upper Brandon* (Harrison), *Lower Brandon* (Harrison), *Bolling Hall* (Bolling), *Curles* (Randolph), *Powhatan's Seat* (Mayo), *Belvoir* (Fairfax), *Stratford* (Lee), *Doughreghan Manor* (Carroll), *Corotoman* (Carter), *Mount Pleasant* (Lee), *Hampton* (Ridgeley), *Brooklandwood* (Caton), *Wye* (Lloyd), *Mount Airy* (Calvert), *The Hermitage* (Tilghman), *Belmont* (Hanson), *My Lady's Manor* (Carroll), *Montville* (Aylett), *White Marsh* (Tabb), *Montrose* (Marshall). No cost or care was spared to render their interiors comfortable and beautiful. Occasionally an early visitor gives us a glimpse of the apartments. One of the most amusing of these occurs in

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William Byrd's *Progress to the Mines* (1732): "Then I came into the main country road that leads from Fredericksburg to Germanna, which last place I reached in ten miles more. This famous town consists of Col. Spotswood's enchanted castle on one side of the street, and a baker's dozen of ruinous tenements on the other, where so many German families had dwelt some years ago. . . . Here I arrived about three o'clock, and found only Mrs. Spotswood at home, who received her old acquaintance with many a gracious smile. I was taken into a room elegantly set off with pier glasses, the largest of which came soon after to an odd misfortune. Amongst other favourite animals that cheered this lady's solitude, a brace of tame deer ran familiarly about the house, and one of them came to stare at me as a stranger. But unluckily spying his own figure in the glass, he made a spring over the tea table that stood under it, and shattered the glass to pieces, and falling back upon the tea table made a terrible fracas among the china. This exploit was so sudden, and accompanied with such a noise, that it surprised me, and perfectly frightened Mrs. Spotswood. But it was worth all the damage to show the moderation and good humour with which she bore the disaster."

A still earlier contemporary picture of domestic conditions occurs in the *Diary of John Fontaine*, quoted in the *Virginia Historical Magazine* (1895).' After a visit to *Beverly Park*, in 1715, Fontaine writes:

> June 14th.—The weather was very bad, and rained hard. We were very kindly received. We diverted ourselves within doors, and drank very heartily of wine of his own making which was good; but I find by the taste of the wine that he did not understand

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> how to make it. This man lives well; but though rich, he has nothing in or about his house but what is necessary. He hath good beds in his house but no curtains; and instead of cane chairs, he hath stools made of wood. He lives upon the product of his land.

For a complete view of the contents of one of the great houses we cannot do better than take the home of Robert Carter at *Corotoman*.

"At the home plantation:" Seventeen Black Leather chairs, and two ditto stools, one large Table one "middling ditto," and one small table, one Black walnut Desk and one black walnut corner cupboard and one large looking-glass are found in the "old house Dining-Room." In the Dining-Room besides china, copper coffee-pots, candlesticks, chafing-dishes and glasses, there is mention of one "secrutore and one Bark Gamott Table." The "Chamber over the Dining-Room" is supplied with "four feather-beds, four bolsters, six pillows, four ruggs, one quilt, three prs Blanketts, one pr blew chaney curtains, vallens, Teaster and head-piece, one pr stamped cotton curtains, vallens, teaster and headp^{s}, one square Table, two high Bedsteads and one Trundle Bedstead, three cane chairs, five leather chairs, a dressing-glass, twelve Bed chaney chair cushions, one pr Iron Doggs, one pr Fire tongs, one shovel."

In the lower chamber there were eleven leather chairs and one new one, four cane chairs and an arm-chair.

The chamber over the lower chamber contained two high bedsteads, two black-walnut oval tables, large and small, a dressing-glass, five cane chairs and an arm-chair, iron dogs, fire-tongs and shovel, two pairs of white cotton

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window-curtains and valance. Each bedstead was furnished with a teaster; one had white cotton curtains, valance and headpiece, and the other a pair of "blew and white cotton and linen chex and vallens and white linen headpiece," while there were two feather-beds, two bolsters, four pillows, four quilts, four blankets and two rugs.

The porch chamber contained a feather-bed, bolster, pillow, quilt, rug and a blanket, one pair "norch cotton curtains and Vallens lined with Searsucker and a Searsucker headpiece and teaster, six blew chaney chairs, one do. do. arm-chair."

In the Brick House Chamber we find one standing bedstead and one trundle-bedstead, six sets of seersucker bed-curtains, two bolsters, three pillows, two pairs of blankets and two quilts, two pairs of cotton window-curtains, a large black-walnut oval table, two small oval tables, "one glass Japp'd Scrutoire, one Jappan'd square small table, one India Skreen," a dressing-glass, "five blew silk Camlet chairs," one large looking-glass, a chest of drawers, a chair with a red leather seat, two brass candlesticks, a poker and fire-shovel and a pair broken andirons.

In the chamber over the lower chamber there was a feather-bed, bolster, pillow, quilt and a pair of blankets, a trundle-bedstead, a desk, a chest of drawers, a dressing-glass, six chairs with "red leather seats, two stools with ditto," a small square black-walnut table, "a small oval ditto with red velvet on top," and one pair of handirons.

In the Brick Store there was a black-walnut book-case, and in the "Chamber over ye Brick Store," "a surveying instrument, two cane chairs, one old leather ditto, a square table, a dressing-glass, a chest of drawers, two high bedsteads, a pair searsucker curtains, vallens and head cloths,

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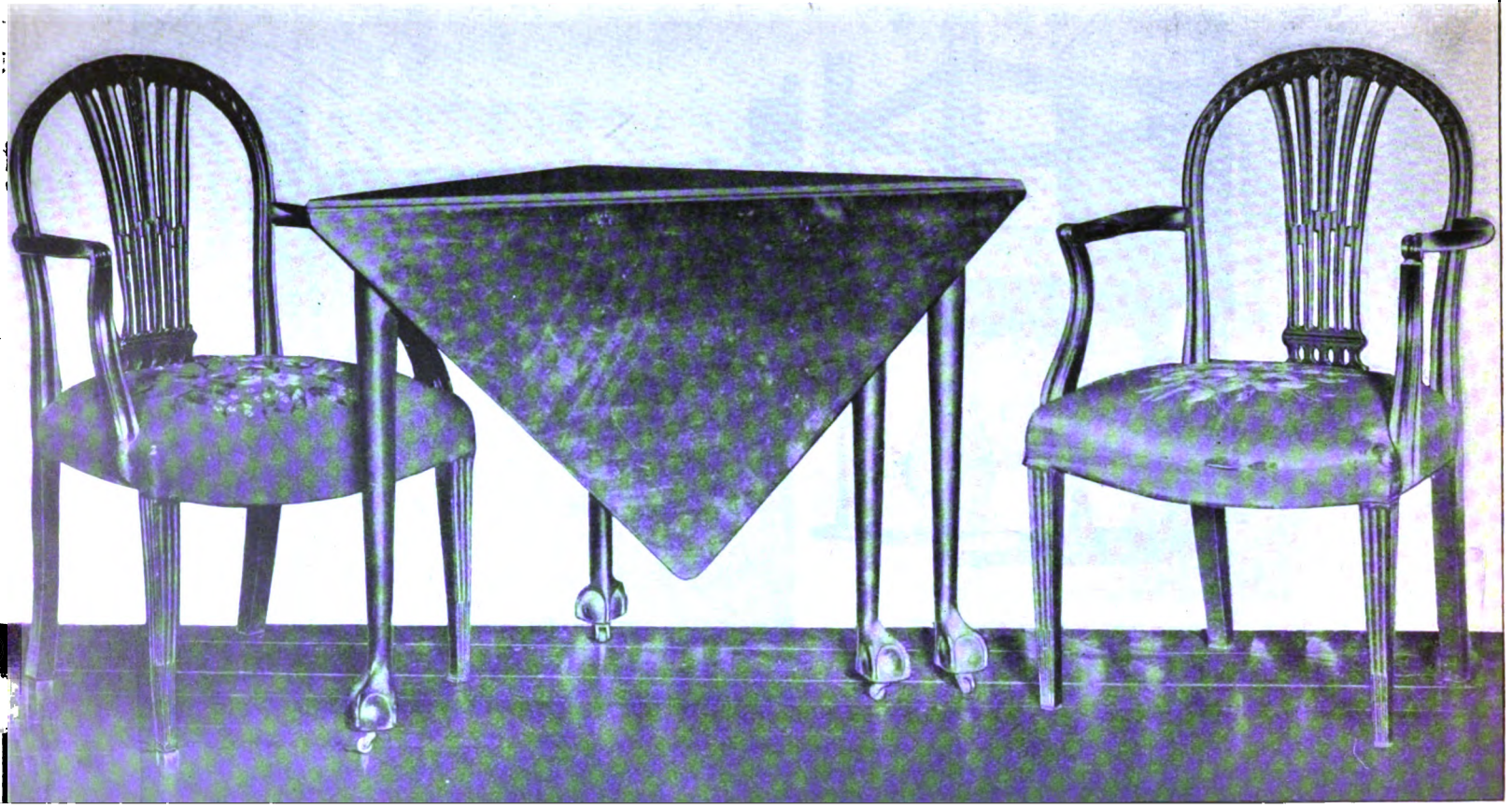

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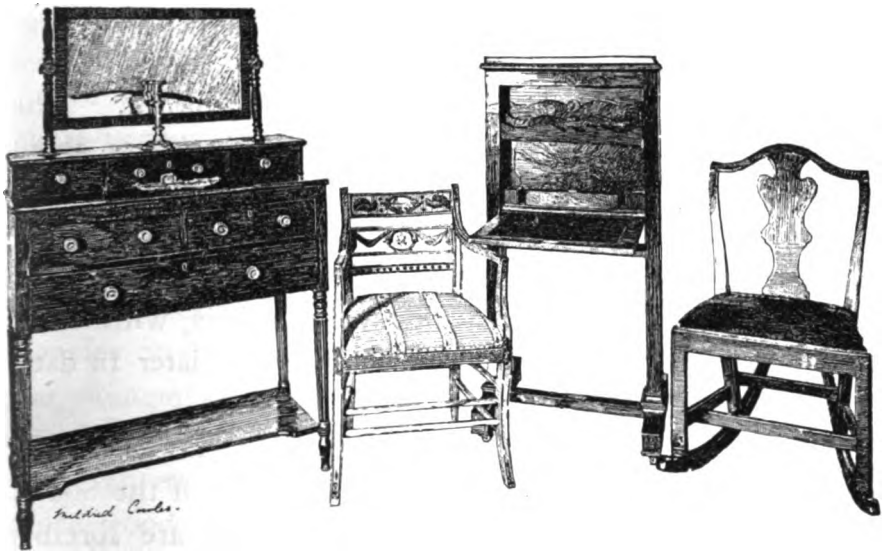

DESK, DRESSING TABLE AND TWO CHAIRS
These four pieces are from Lafayette's room, Mount Vernon.

one pair blew and white cotton chex curtains and vallens, a pr stuff curtains and vallens, a pr stamped cotton curtains and vallens and head cloths, and a pair striped cotton curtains and vallens."

In the Brick House Loft were seven trunks, seven old cane chairs, a bedstead, a small oval card-table, a black leather chair, a chair with a Russia-leather bottom, a napkin-press, a chest of drawers, a parcel of lumber, "a red chaney armchair," four "old Turkey workt chairs, two skreens," and "a large oyle cloth to lay under a table."

The kitchen had a full share of utensils, but no wooden furniture is mentioned.

In the kitchen loft there was a feather-bed, with bolster, pillow, two blankets, rug and a pair of canvas sheets.

On this page are shown specimens from "Lafayette's Room" in *Mount Vernon*. The chair on the right is a

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very early specimen of mahogany, with plain square legs and straining-rails and peculiarly curved back and unpierced splat. The rockers are probably later additions. The mahogany desk and letter-case was a favorite form about the middle of the century. One advantage of this form was that it could be placed near the fire so that the writer might enjoy the warmth and be screened at the same time. The mahogany dressing-table on slender legs, with three tiers of drawers and looking-glass, is rather later in date. The painted chair is still later.

We have already seen how extremely bare were the houses of the artisan class in the early days of the South. On examining many of the inventories we are forcibly reminded of Mr. Lear's lines:

> "*In the middle of the woods*
> *Lived the Yonghy-Bonghy-Bo.*
> *One old chair and half a candle,*
> *One old jug without a handle,*
> *In the middle of the woods—*
> *These were all the worldly goods*
> *Of the Yonghy-Bonghy-Bo.*"

Some authorities maintain that the lists of the deceased's effects were not exhaustive; but if that is so, we may ask why they were drawn up at all. They would be valueless unless complete. Moreover, we have evidence that the appraisers usually did their work with scrupulous fidelity. At the period when it was unusual for the windows to be glazed, the panes of glass were measured and appraised. Articles of quite contemptible value, also, are frequently mentioned. "A sorry covelid" and "a parcel of old trumpery" are common items. An extreme example occurs among the possessions of George Rayes, 1699. The

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appraisers could scarcely have been serious when they recorded "1 night cap nothing worth 00-00-00."

In Thomas Gadsden's inventory (1745) "an old cane black leather chair worth nothing" occurs.

Our forefathers regarded their belongings with much affection; evidently the sentimental is far above the intrinsic value. In large families the household goods would often be almost entirely distributed among the children by specific legacies on the death of the owner. Nevertheless, when the younger generation bought furniture it would naturally be of the newest fashion, since anything old, not being a bequest, was regarded with disfavour. An "old fashion" piece stood on the same level with one "damnified," and in the inventories is so recorded and reduced in value.

T. Gadsden, 1741, has one "old fashion case of drawers inlaid with ivory, £1." In the same inventory £1 is the stated value of two Windsor chairs; of two straw-bottomed chairs and one old napkin; of two sconce-arms, and of a bottle of Rhenish wine, respectively — which gives us some idea of the appraiser's lack of veneration for age.

We have already seen how a rich planter of the seventeenth century took his silver plate to London to have it melted down and made up again in the latest fashion. This difference in value between old and new is constantly in evidence. Thomas Gadsden, cited above, possessed "163 oz old plate, £326; 282½ oz fashionable do., £776-17-6; 1 tea kettle stand and lamp 67½ oz, £202-10-0; 2 canisters and sugar dish 29 oz, £72-10-0." The difference in value between the articles of the last two items might be due to the workmanship; but an arbitrary difference of about $3.75 per ounce between "old" and "fashionable" plate is very considerable.

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The rage for the new partly accounts for the strange medley of styles and periods with which the homes were filled. As time passed on, the old furniture fell into decay, and, not being cherished, was relegated to the garret, the kitchen or the slaves' quarters, and the new reigned in its stead. It naturally follows that even if the South had not suffered so terribly in the Revolutionary and Civil wars from incendiarism, we should still expect to find specimens of seventeenth-century and early eighteenth-century furniture exceedingly scarce. The same process occurred in England. When an exhibition of seventeenth-century furniture was in preparation in London a few years ago, very few specimens were discoverable in the ancient mansions and castles. It was in the cottages of the adjoining villages that many of the forgotten and despised tables, chairs, chests, etc., were found.

Any relic from the home of one of the leaders in the Revolution is regarded with affectionate and pious reverence by his descendants. The mahogany secretary and chair facing this page are characteristic specimens of furniture of the period. The two jar-shaped splats and plain square legs are found in many examples of the cornered chair. The secretary is quite simple and unornamented. Both chair and desk belonged to Patrick Henry, whose bust stands on the desk, which still contains many of his papers. He died at *Red Hill*, while sitting in this chair, in 1799. Both pieces are owned by his grandson, Mr. William Wirt Henry, of Richmond, Va.

As a rule the appraisers are content to mention the number of articles and the materials of which they are composed, adding the shape in the case of tables; but now and again we come across a stray detail of description for

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which we are grateful. When this is the case, it is probably because the fashion is new, or at least novel, to the appraiser. Thus when Maurice Lewis is found with "a small desk and drawer on casters, £8," we may conclude that casters were not yet common on furniture legs, and, indeed, this is the first instance I have found in South Carolina. Another instance of this kind is the claw-foot

FOUR INTERESTING CHAIRS

Chairs in the River Room, Mount Vernon. The one next to the extreme right belonged to Benjamin Franklin.

and ball, which probably came from the East through the Dutch. It would be sure to excite remark, but I have not found it in South Carolina before 1740, when Elizabeth Greene has a "claw-foot mahogany table, £4." The Chippendale period is but just beginning.

It may be interesting to inquire how close the appraisal was to the value of the articles when sold by public auction, and the reply is that there was not that woful gap between price and value that saddens the householder today when his possessions are brought to the hammer. The records of South Carolina in 1747 show that the mahogany

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furniture of Sarah Saxby brought more than the appraisers thought it was worth. The two lists are worth preserving.

	Appraisal £ s. d.	Public Vendue £ s. d.
1 India cabinet frame .	10–0–0	24–0–0
1 cedar dressing table and glass	10–0–0	1–7–6 7–5–0
1 small mahogany table .	4–10–0	8–0–0
1 mahogany dressing table and glass	15–0–0	20–2–6
1 mahogany dressing table and glass	12–0–0	15–15–0
1 large mahogany table .	12–0–0	15–0–0
1 small do do .	5–0–0	7–10–0
1 mahogany couch . .	5–0–0	17–5–0
1 bed etc. . . .	30–0–0	40–15–0
1 do	20–0–0	40–0–0
1 mahogany sideboard .	7–0–0	8–10–0
1 mahogany corner cupboard	3–0–0	4–12–6
11 old chairs, matted bottoms and 1 easy leather chair	10–0–0	6–5–0 5–17–6

On page 123 are shown chairs from the "River Room" at *Mount Vernon*. The chair on the right is an early example of mahogany of the Chippendale school with obvious Dutch influence. It was in President Washington's house in Philadelphia, and is a good type of many chairs in use before the Revolution. The chair next to it belonged to Benjamin Franklin. It is rush-bottomed and the supports of the low arms being set at diagonal corners gives it the effect of a three-cornered chair. The front leg is square and the three others turned; the straining-rails cross each other diagonally. The two jar-shaped splats in the

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back are perforated. This style is not at all uncommon. One in possession of Patrick Henry is shown facing page 122.

The third chair also belongs to this period. The elegance of the lines and the careful distribution of light and dark in the jar-shaped splat and outside space bounded by the frame show the hand of an artist of the Chippendale school. The cabriole leg, with eagle claw and ball foot, is less squat than usual; the common shell ornament appears on the knee. The fourth chair is a Hepplewhite of later date.

Some of the houses of the middle of the century contained a generous supply of china, glass and plate. The inventory of the goods and chattels of Joseph Wragg, Esq., although the total is only £2,908-17-6, shows an astonishing quantity of tableware of all kinds, including 561 ounces three pennyweights of silver plate worth £1,139-1-6; three dozen knives and forks, £71; twenty-five enamelled china bowls, £27-15-0; six flowered ditto, £0-15-0; five blue-and-white soup-dishes, £8; five other small blue-and-white dishes, £5-10-0; two small enamelled dishes, £3; one small blue-and-white ditto, £0-15-0; forty-eight enamelled soup-plates, £20; fifteen blue-and-white ditto, £6; seventeen butter-saucers, £2; coffee and tea china set, £5; a china jar, £1; three sugar-dishes, £3; a china mug, £1; three dishes, £1-15; seven plates, £1-10; "Delf ware," £8; two pairs of port decanters with ground stoppers, £3; six water-glasses, £0-15-0; forty-two tumblers, £3; 132 jelly- and syllabub-glasses, £5; ninety-six patty-pans, £2; twenty-three knives and forks, £5; seventy-two pewter plates and thirteen dishes, £40; 104 wine-glasses, £10; mustard-pots, salts, cruets, tea-kettle, beer-glasses, etc., £14-5-0. In addition to this

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he had much table-linen, including 114 damask napkins and eighteen diaper table-cloths.

As illustrations of these dining-room appointments we cannot do better than take the wine-cooler, whiskey-bottle and dumb-waiter, silver cream-jug on a silver salver, copper tea-urn and wine-cup of Mr. Thomas Bolling, Richmond. The wine-cooler dates from the very end of our period; it is of mahogany, brass-bound, and inlaid with satinwood. The bottle standing upon it, with a corn-cob stopper, has "Bolling, Cobbs 1772" blown in the glass. Both articles came from *Cobbs*, Virginia, the residence of Thomas Bolling, a direct ancestor of the present owner. The dumb-waiter comes from *Montville*, Virginia, the home of the Ayletts. The wine-cup is a piece of the old Randolph silver and bears their coat of arms and crest. The cream-jug, silver salver and copper urn belonged to the Bolling family.

One diversion of the planter's life was gambling. In contemporary letters, the propensity of the ladies of the family to spend their days and nights playing loo is probably overdrawn; but we have ample evidence of the excess to which playing was carried among the men. Bowls, shuffle-board, chess and cards were largely indulged in during the seventeenth century, and the efforts of the authorities to suppress gambling were futile. De Vries, an old Dutch captain who visited Jamestown in 1633, was astonished at finding the planters inveterate gamblers, even staking their servants. In his righteous indignation he protested he had "never seen such work in Turkey or Barbery." The chief games were piquet, trump, lanterloo, ombre, hazard, basset, faro and *écarté*. Early in the eighteenth century special tables were constructed for card games; those for ombre were sometimes three-cornered

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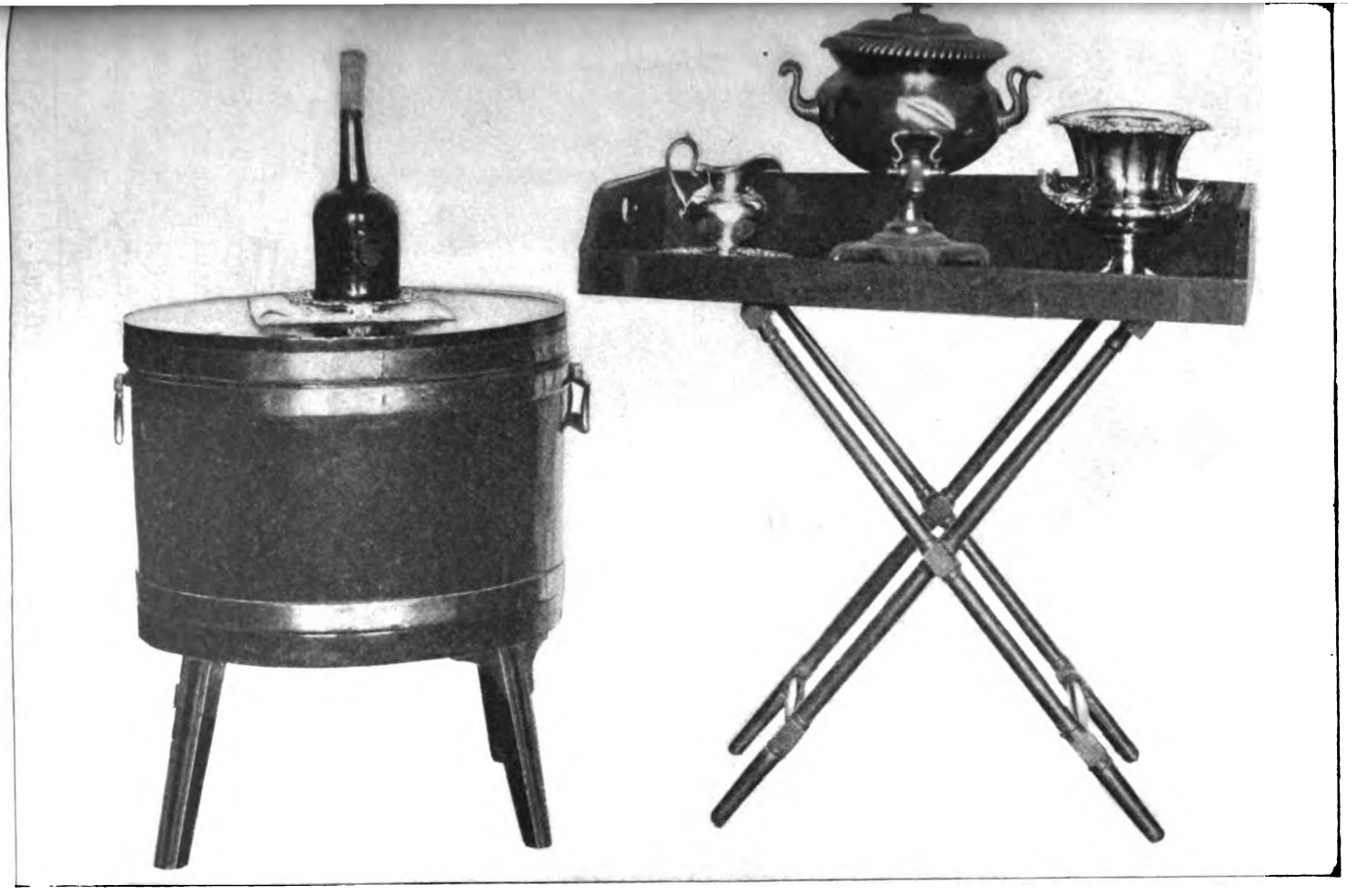

WINE-COOLER AND BUTLER'S TRAY

These pieces belong to Mr. Thomas Bolling, Richmond, Va. They were originally owned by his great-grandfather, Thomas Bolling, of Cobbs.

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THREE MAHOGANY PIECES

Eighteenth-century spoon-case, knife-box and tea-caddy. Owned by Mrs. Edward Willis, of Charleston, S.

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though the game allowed three, four or five players. They were often covered with green cloth.

An early and handsome mahogany card-table facing page 118, divides diagonally. The legs are rounded and straight, terminating in bird's claw and ball feet. The casters were probably added later. One leg draws out as a support for the leaf when raised. The chairs are of considerably later date, from *Belleville*. These specimens are owned by Mr. and Mrs. George W. Mayo, Richmond, Va.

In 1741 T. Gadsden (South Carolina) had a card-table covered with sealskin valued at £7-10-0. Many of the card-tables of the early eighteenth century, however, have plain polished surfaces. They usually have a folding top on a hinge, with a leg to draw out, such as the one facing page 118. In many cases there is one pool or hollow at each corner for counters, as may be seen in the table belonging to Dr. Brinton on page 108. In 1727, we find "a parcel of fish and counters, £4." The fish were of bone, ivory or mother-of-pearl, and the counters were round or oval. In ombre a fish was worth ten round counters. The card-tables brought into the South were quite expensive. If we look at a few examples from South Carolina, we find one belonging to S. Pickering in 1728 valued at £6: a sum equal to that of three Dutch tables and a couch and squab combined in the same inventory. Other instances are: a fine walnut card-table, £20; a walnut do., £7; a card-table, £10; ditto, £6-10-0; a black frame ditto, £2-10-0; and many others from £1 up. Dr. J. Gaultier possessed one quadrille-table (£8), in 1746. Quadrille succeeded ombre in fashionable favour; it was a modification of the old game that was supreme during the reigns of Anne and the first George.

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Other games existed in the South at an early date, for in 1727 we find a shuffle-board table and eight pieces worth £3-10-0; in 1733 J. Main, of South Carolina, owns a pair of backgammon-tables valued at £8 and a truck-table, sticks and balls, worth no less than £90. The latter was a favourite old English game known as "lawn billiards," but its name was originally Spanish,—*trucos* or *troco*. In the centre of the green there was an iron ring moving on a pivot, and the object was to drive the ball through the ring. Backgammon-boards or -tables and checker-boards were very popular. To take a few early examples: J. Lewis had a madeira-table with "baggamon" tables worth £15 in 1733; T. Somerville, two backgammon-tables (£11) in 1734; T. Gadsden a backgammon-board (£4) in 1741; and in 1744 we find two checker-boards valued at £1. A Mississippi board also shows that this form of bagatelle was known quite early.

Thus we are satisfied that the daughters of Virginia and her sister colonies were by no means forced to dwell

> "*In some lone isle, or distant Northern land,*
> *Where the gilt chariot never marks the way,*
> *Where none learn ombre, none e'er taste Bohea.*"

Whether the ladies of the South drank much wine or not, they certainly drank a great deal of tea. Coffee and chocolate also were favourite fashionable beverages. The tea-table, and often more than one, stood in most parlours. It was smaller than the ordinary table and existed in all woods and shapes. The tea-service was always in readiness upon it. The table was generally covered with a small cloth or "toilet." The earliest examples seem to be the Dutch and japanned tables. The following are from South

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Carolina: A japanned hand tea-table (£1), 1722; two japanned tea-tables (£4), a small square ditto (£1), and a little round oak ditto (£0-10-0), 1723; a tea-table and china tea-set (£15), 1724; a hand tea-table with bowls and cups (£5), 1725; a parcel of tea-table ware (£14), 1732; a tea-equipage (£4), and two tea-tables with two toilets (£15), 1733; a round three-legged tea-table (£10), 1738; a Dutch ditto (£1-10-0), 1740; a tea-table, china, a jar and stand (£10), 1741; a japanned tea-table with tea-service thereon (£8), and a tea-table and china (£10), 1742; a mahogany tea-table (£6), 1745; one ditto and tea-board (£5); an oval stand tea-table (£2); a madeira round tea-table (£6); and an India tea-table (£12), 1746; a mahogany pedestal tea-table (£6), 1754. In 1725, Dr. William Crook owned a tea-table, forty-one dishes with saucers, and three basins, all china (£36). In many Southern houses these dishes, which are simple little bowls or cups without handles, have been preserved.

WINDSOR ARM-CHAIR

Arm-chair of a pattern introduced into America as early as 1770, and followed many years without change; exact date uncertain.

Other articles connected with the preparation and service of tea are a mahogany tea-box (£3-10-0), 1736; a japanned tea-box with canisters (£3), four mahogany tea-

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boards (£1-10-0); a silver tea-kettle stand and lamp, weighing 67½ ounces (£202-10-0); a shagreen tea-chest with two canisters and sugar-dish, 29 ounces (£72-10-0); and a shagreen small case, twelve tea-spoons, a strainer and tongs (£10), and a silver tea-kettle(£50), 1742; a tea-chest and tea-board (£5), 1744; a mahogany tea-tray (£0-18-4), and two japanned ditto (£0-6-8), 1745; a mahogany tea-chest (£2-10-0), two japanned tea-boards (£1-10-0), a mahogany tea-chest (£1), a large painted sugar-box (£1-10-0), and two mahogany tea-boards (£3-10-0), 1746; and a tea-kettle and lamp on a mahogany stand (£6), 1751. At this date we are getting into the Chippendale period, when tea-chests, tea-trays, tables, etc., receive considerable attention from the famous cabinet-makers.

It was the correct thing to make the tea at the table, as the spirit-lamps show. The coffee, also, was frequently ground as well as infused at the table.

The taste for china was as universal in the South as that for ombre and madeira. In 1722 Edward Arden possessed a cabinet and chinaware together worth £10; also a corner cupboard containing china, and two tea-tables (£16); then we have buffet and chinaware (£50), D. Gale, 1725; china and glass (£55), ditto on the scrutore (£15), Hon. A. Middleton, 1738; "china and glass in ye buffet" (£5), A. Skeene, 1741. In 1744, moreover, T. Oliver possesses a china-table (£6). We frequently come across china on the mantelpiece also, so that by the aid of the latter, cabinets, tea-tables, china-tables, corner cupboards and buffets, the rooms were pretty liberally sprinkled with varieties of porcelain. That these were not merely intended for use is plain from many entries, a typical one of which is "a parcel of glass images, toys, etc." (£1-10-0), Anne Le Brasseur, 1742.

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This forcibly reminds us of the china monstrosities satirised in Hogarth's pictures of high life.

The china services were often quite expensive. In 1733 J. Lewis has "china ware" (£32), and J. Satur's nine china plates are appraised at £4-10. Anne Le Brasseur (1742) has a large variety of china, including among other articles two large china dishes, £4; one large china bowl, £4; a mahogany waiter with chinaware thereon, £2.

CHAIR

From Washington's presidential mansion—a duplicate is at the Historical Society of Pennsylvania. See page 89.

The china, glass and earthenware belonging to T. Gadsden amounted to £167-1-8; he also owned two baskets for china plates, valued at ten shillings. J. Matthews (1744) had china and glass worth £46; he also had six hot-water plates, valued at £8; the latter were evidently comparatively new. Six years before this Edward Hext had owned the same number, then valued at £10, which was the same price attributed to his dressing-table and glass, or his tea-table and china, in the same inventory.

The plate, glass, cutlery, earthenware and all articles for use at meals show constantly increasing elegance as the century advances. Forks were coming into more general

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use about 1700, and the choice kinds of knives as well as forks and spoons had handles of agate, silver and ivory. A few examples may be given of the amount of silver plate listed as "various," the number of ounces being usually stated. T. Grimball, £240-10-0, 1722; T. Rose, £208, 1733; T. Somerville, £550, 1734; S. Leacroft, £100, 1738; E. Greene, £336, 1740; T. Gadsden, £1,102-17-6, 1741; N. Serre, £552-6-6, 1746; G. Heskett, £292-10-0; E. Fowler, £131-5-0; and the Hon. J. Colleton, £929-10-0, 1751.

In Virginia and Maryland also the tables of the wealthy were bright with silver. Samuel Chew, of Ann Arundel County, whose personal estate in 1718 was valued at £7,225-14-5, possessed "new plate, £63-1-10, old plate, £235-6-0." In 1728 Colonel Thomas Lee's house was robbed and burned, and the following advertisement in the *Maryland Gazette*, March 11, 1728, gives some idea of his family plate. This plate had on it the coat of arms or crest belonging to the name of Lee.

"Stolen out of the house of Col. Thomas Lee, in Virginia (some time before it was burnt), a considerable quantity of valuable plate, viz., Two Caudle Cups, three pints each. One chocolate pot, one coffee pot. One Tea pot, Three Castors, Four Salts. A plate with the Cortius arms. A pint tumbler, ditto arms. Four candlesticks. One or two pint cans. A funnel for quart bottles, no arms on it. A pair of snuffers and stand, etc."

The growing use of forks does not seem to have lessened the necessity of napkins, which in the better class of houses were of damask and diaper, as were also the table-cloths. Damask was the most expensive. Huckaback and coarse linen napkins were also largely used. In South

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Carolina we find Mary Mullins (1730) with a damask table-cloth, £7, and two table-cloths and twenty-four napkins, £36. The high price set on table-linen is more fully realized when we compare the above with one dozen leather-bottom chairs, £15, in the same inventory. Two years later S. Screven's nine table-cloths and thirty napkins are esteemed of equal value with his four tables, ten chairs, one chest and one looking-glass, £25-15-0. T. Gadsden (1741) had table-linen appraised at £68-2-6; and J. Matthews (1745) at £72.

The shagreen cases in which the fine cutlery was kept were boxes, square or rounded in the front, about a foot high, with a lid sloping down toward the front. The interior was divided into as many little square partitions as there were articles to be contained; into these the knives were put, handles up. The spoons were placed with the bowls up. Thus, rising one row above another on the slope, the chasing or other ornamentation was well displayed. The boxes were placed usually at each end of the sideboard-table or buffet, and the lids, of course, were left open when required, for often the open lids acted as rests for silver salvers. The shagreen cases, of course, took their name from the leather with which they were covered. They gradually became more ornate, and about the middle of the century the more expensive kinds were made of mahogany. In South Carolina a "mahogany knife-box" occurs in 1754. This is probably a production of the Chippendale school. The amount of time and labour expended on the finest specimens was prodigious. The boxes were carved, inlaid, and some had metal mountings. The great difficulties to be overcome consisted in the curves to which the veneers and inlays had to be subjected, thus demanding considerable

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mathematical knowledge on the part of the workman. This is especially the case with the urn-shaped cases which follow this period.

Interesting specimens of the mahogany spoon-cases, tea-chest with caddies and knife-boxes, at the close of this period are owned by Mrs. Edward Willis of Charleston, S. C., and are shown in the plate facing page 130. The tea-chest has brass feet and mounts. The spoon-case is a very interesting specimen; it stands about two feet high, and there is a delicate black-and-yellow inlay running along the separate pieces of which it is composed. It is mounted with silver. The knife-box has also metal mounts, and the mouldings of the front show what careful workmanship was demanded.

The sideboard-table, commonly used down to the Revolution, was simply a side-table. One of these, inherited from Lawrence Washington, was in the dining-room at *Mount Vernon*. It stood thirty-six inches high, and was five feet long and half as wide. It was made of black-walnut, with the edges and legs carved with the bell-flower and leaf ornamentation. In South Carolina, instances occur in several varieties of wood, cedar, "madera," walnut and mahogany, worth from £6 to £20, sometimes with and sometimes without drawers. The table was usually oblong, but occasionally square. The "beaufait" or buffet also is frequently mentioned. In 1752 Paul Tenys had a mahogany buffet, £20; china in and on it, £25. The buffet gradually supplanted the sideboard, and finally stole its name. The sideboard was covered with a cloth of damask or diaper, and occasionally we find mention of other material. R. Wright (1747) had a "mahogany sideboard with green cover."

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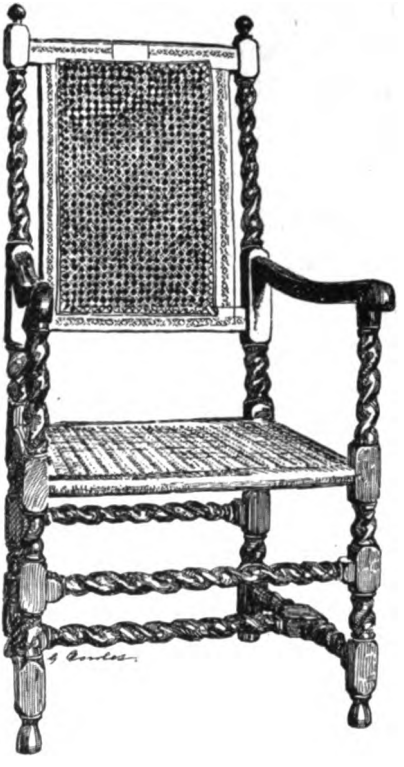
Turning to the chairs, we first find cane in all varieties. Some of these had wooden frames with cane in the seat, or back, or both. Others were evidently constructed of cane throughout. The prices varied surprisingly, evidently according to the carving and turning of the frames, as well as the age, condition, styles and sizes. In 1711, twelve cane chairs and couch are appraised at £8. Josiah Wilson (Maryland) had three old rush-bottomed cane chairs appraised at thirteen shillings in 1718. In the same year we find six cane chairs, "eighteen shillings," four cane ditto, £2-4-0. In Carolina we have six cane, £1-10-0; six cane, £6-0-0 (1722); six black cane and one elbow, £14 (1723); twelve fine cane and elbow, £35 (1724); eight cane with two cushions, £15; and fourteen cane, £30 (1725).



A CHAIR OWNED BY WILLIAM PENN
Now in the Pennsylvania Hospital, Philadelphia. See page 84.

Two years later, four black cane and one elbow chair are worth only £5. Captain Robert Cox in the same year had twenty old cane chairs at a pound each, and twelve new ones at thirty shillings. Major William Blazeway, also in 1727, had six cane-back, £12; six cane-bottom, £10; six with fine rush bottoms, £10; and nine old cane, £9. Twelve new cane, £18, six cane-back, £10, six cane-

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bottom wooden-back, £10, also occur in 1727; and, choicest of all, twelve walnut cane chairs and elbow chair, £50 (1731). The prices varied from five shillings to four pounds each in Carolina currency during one decade.

In Glen's *Answers to the Lords of Trade*, he gives a table of the exports and imports of South Carolina for 1748. The total is given as £1,125,960-3-11 currency, which equals £161,365-18-0 sterling. Thus we must divide the South Carolina prices by seven, at that date, when comparing them with those of England.

Cane was used with all kinds of wooden frames, and sometimes cane was employed throughout, the walnut frame being the most expensive. In 1733, John Lewis had six maple matted chairs, £6, six maple cane do., £10, and one elbow do., £3. In 1735, Andrew Allen owned twelve plain cane chairs, £20; twelve do. and elbow do., £20; twenty-four flowered cane do. and elbow do., £50; and seven old chairs, £3. In 1742, we find six high-backed black cane chairs (old), £4. In the same year, Edward Hext possessed twelve cane and one elbow, worth £27, while his ten mahogany chairs are only valued at £20, and nineteen bass-bottomed at £7-10-0. In 1745, six cane elbow chairs are set down at £16. In 1747, bass-bottomed cane chairs are mentioned.

The walnut chair was made up in a variety of ways. In addition to those already mentioned, we find walnut matted, walnut and bottoms with red camlet covers, walnut with rush bottoms, leather bottoms, satin bottoms, silk damask covers, and red damask bottoms.

The example of a chair of the period given here is now in the Virginia Historical Society, Richmond. It is somewhat heavy, but solid and handsome. It has a modified

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lyre-shaped splat pierced with slits like three lancet Gothic windows interlacing a square with curved sides, the base being pierced with a heart. The top of the back is rolled over at the corners and centre like a strap or scroll. The front legs are cabriole with shell ornamentation and claw-and-ball feet. The back legs are slightly curved and rounded.

EIGHTEENTH CENTURY CHAIR

Chair by Thomas Chippendale or some close imitation of his method. The carving is very delicate. About 1760.

The Turkey-work chair is still in favour, and the common rush-bottomed and the choice Russia leather are found in large numbers. At this time the chairs known as the "black" and "white" also came in; the former was worth about ten shillings. Its shape and workmanship varied, for, in 1725, we find "twenty-two new fashioned black chairs and two elbow" valued at £36, and twelve ordinary ones at £6. In 1722, ten white (two low ones) were valued at £2. The bass-bottomed chair was general, and worth more than either of the former: "six bass-bottomed chairs, £4" (1722). The bass was used with various frames. In 1723,

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a "carved wooden bass chair" was worth twenty-five shillings. In Carolina, the palmetto also was freely used. We find "eleven parmetaw chairs, £2-15-0" (1722); and "twelve black permato chairs, £8" (1725). The "straw" chair was also esteemed. In 1727, seven "straw" are valued at £3-10-0. The "matted" is also found, and it occurs in the most valuable woods: "twelve walnut matted and one elbow chair, £35" (1731).

Other chairs recorded are: flag, sheepskin, maple matted, cedar chairs with basket bottoms, hickory, red, carved matted, corner, and, most expensive of all, twelve brocade-bottom chairs, £84 (1751). The "Windsor chair," the making of which became a separate industry, made its appearance early in the century. Three open Windsor chairs (John Lloyd) are valued at £3 in 1736; and two at £1 in 1741.

The mahogany chairs on page 148 are fine examples of the Chippendale school of the end of our period. They are beautifully carved on back, arms and legs, and the seats, of course, have not the original coverings. They are authentic specimens of furniture owned in Charleston before the Revolution, and they are now in possession of Mrs. John Simonds of Charleston, S. C.

The average house in the South was well supplied with seats. Apart from stools, settles, benches and couches, the number of chairs is often surprising. A few examples from Carolina will show that there was ample accommodation for callers. J. Guerard and S. Butler possessed forty-one and forty-three chairs respectively in 1723; R. Woodward 34, and D. Gale 65, in 1725; Captain R. Cox 32 (1727); E. Hancock 44 (1729); C. W. Glover 34, and S. Screven 40 (1732); J. Satur 32 and J. Raven 42 (1733); T. Somer-

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ville 50, John Lloyd 38, and John Ramsay 43 (1734); Andrew Allen 57 (1735); Edward Hext 41 (1742); Noah Serre 70 (1746); J. Wragg 51 (1751); and J. Roche 59 (1752). These numbers, however, are insignificant in comparison with those of Maryland and Virginia. In the inventory of the estate of William Bladen, of Annapolis, the various chairs reach the astounding total of one hundred and two. The other Marylander, Major Josiah Wilson, possessed only a beggarly forty-two.

The tables were equally varied during this period. In shape they were square, round and oval, in all sizes. The woods were cedar, pine, oak, English oak, walnut, black walnut, cypress, poplar and bay. Sometimes they were painted black, white and various colours. Naturally, the pine were the cheapest. In 1711, Nathaniel Wilkinson (South Carolina) owned: a large cedar table, £2-10-0; two small tables, £1. In 1722, we find Thomas Grimball (South Carolina) with: one old side table, £1; a walnut oval table, £4; one large oval cedar table, £8; a small table, £5; one side table with mulberry frame, £1-10-0. John Guerard, 1723, owned: five square tables, £9; a square oak table, £2; one large oval table, £6; a pine painted table, £1-10-0; an old oak table, £2.

The above examples show the relative values. In addition to these there was the bay table, and the slate-topped table. In 1727, a slate top table is valued at £1, and Richard Woodward owned a square bay table (£4), two bay and walnut tables (£8), besides an oval and cedar table. The slate soon led to the marble. In 1727, Major William Blaseway had three cedar tables (£12), two Dutch tables (£3), and one marble table in cedar frame (£15). This evidently was the latest thing out. Mahogany ap-

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peared a little earlier; it was naturally costly. Major Percival Pawley owned two mahogany tables in 1724, valued respectively at £9 and £11; and in the following year we find John Saunders with a large oval one at £7-10-0. Both men were rich. Sometimes the tables would be in great variety in one house. Besides cedar tables, the inventory of Samuel Pickering (1728) includes: one old Dutch painted table, £1; one Dutch table, £3; another Dutch table, £1; a screen table, £1-10-0; and a card table, £6.

C. W. Glover (1732) had six tables in his hall alone; T. Somerville (1734) had seventeen tables of various kinds. Among the varieties found are: two Madeira tables, £30 (1731); one tea table and one round three-legged tea table, £10 (1738); one round mahogany claw-foot table, £4, and one oval table, £6 (1740); small turn-up table with drawers, £15 (1741); red bay table, £8 (1742); cherry table, £7 (1745); six mahogany and two cypress tables, £40 (1745); large and small swinging tables, £2 (1746); cedar dining table, £3 (1746); oval maple table, £9 (1746); India tea table, £12 (1746); round stand mahogany table, £4; marble table, £10; folding poplar table, £5; little cedar table, £2; little pine table, fifteen shillings; painted table and side table, £10 (all 1751). In 1752, J. Roche owns a marble slab and frame valued at £20; in 1753, a white oak table is set down at £10; and in 1754, we find a small walnut flap table, £6, and small marble side table, £6. Lastly, a "Manchineal table" is appraised at £8 in 1741.

Turning now to the beds, we find many varieties. The trundle-bed and the "sea-bed" gradually disappear. The "standing bedstead" with sacking bottom was the com-

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BEDSTEAD WITH TESTER VALANCE

This bedstead is in the general style of that shown facing page 142, but with the carving much less elaborate. This, with the desk, chair and bed, belonged to Chief Justice Marshall.

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BEDSTEAD

Richly carved high posts, and bars for light curtains or mosquito nets. This piece shows very elabor carving of a kind which, originating near the end of the seventeenth century, continued to be used as late as 1830.

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monest. It was made of oak, and, later, of mahogany or walnut, and was frequently carved. In 1727, Captain A. Muller had a folding bedstead and furniture, £30; and in 1733 Jonathan Main, a "press bedstead," £2. Others recorded are: a bedstead with poles, £5 (R. Vaughan, 1736); three screw bedsteads, £7-10-0 (T. Batcheller, 1737); a standing calico bed and furniture, £80, two others at £70 each, and a red and a blue Paragon bed at £35 each (Hon. A. Middleton, 1738); a field bedstead and coarse pavilion (Thomas Oliver, 1744); two yellow "Saunders bedsteads," £8, two pine bedsteads, £2, and four feather beds and bolsters, £180 (Isaac Cordes, 1745); a mahogany settee bed, £50 (John Lawrens, 1745); a pine bedstead and cord, £1-10-0, a "Sarsafaix" bedstead and cord, £1-7-6 (John Witter, 1746); a painted bedstead, £1 (G. Haskett, 1747); a four-post oak bedstead and bedding, £25, and a mahogany bedstead and bedding, £50 (Joseph Wragg, 1751); a four-post oak bedstead, £10 (1753), a cypress bedstead, £2 (1754).

It was, however, the bedding and adornment in which the chief value still lay. Thus, while the above-mentioned four-post oak bedstead and bedding were valued at £25 in 1751, we find another without the bedding set down at £10 two years later; and in 1746 S. C. Gaultier's mahogany bedstead (probably a low one), with sacking bottom, was worth only £5.

A fine specimen of the carved mahogany four-post bedstead is shown facing page 142. The posts are beautifully turned and carved in foliage designs and terminate at the top in pineapples. It is unusually large, measuring eight feet four inches from cornice to floor, six feet eight inches long and five feet one inch wide. The posts are fourteen

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inches in circumference, and the feet have deep brass sockets and bands into which the castors fit. It is now owned by Mrs. James H. Harris, of Richmond, and has been owned by the family for more than a century.

Some of the bed furnishings were very costly, and the materials and styles varied greatly. Mosquito netting, made into a canopy and still known as a pavilion in South Carolina, was common all through the South. It was spread over the hammock as well as the bed; it was sometimes coloured and seems to have been quite expensive. Some of the prices are as follows: a pavilion, £8 (1722); two "gauzed" pavilions, £20 (1725); a pavilion and hammock, £5 (1725); a thread pavilion and hammock, £5, and two gauze pavilions and hammocks, £4 (1745); two gauze pavilions and hammocks, £30 (1745); and a bed pavilion, £10 (1746).

Curtains and quilts are even more important, and are often clearly described. Thus, we have a set of green serge curtains, £7 (1723); bedstead with blue curtains, £20-5-0 (1723); set of green serge curtains, £7 (1723); suit of curtains and quilt, £30 (1724); and a suit of calico curtains, £7 (1725). John Jordon, of Maryland, owned in 1729 a scarlet camblet bed frame, six window curtains and three valance and one old red china bedding and bed. S. Screven, of South Carolina, had in 1732 five bedsteads and beds, eleven sheets, ninety-nine blankets, fourteen pillows, four quilts, one cover, and one set of curtains, amounting to £163.

John Washington, of Westmoreland County, Virginia, left to his daughters "the white quilt and the white curtains and vallians"; Mary Washington left to her son, General George Washington, her best bed, bedstead of Vir-

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ginia cloth curtains, and a quilted blue and white quilt; and to her granddaughter, Polly Carter, a bedstead draped with purple curtains and covered with a white counterpane.

Anne Le Brasseur (1742) possessed a bedstead with sacking bottom, bed, bolster, two pillows, two rails and a head-board, a moulded wooden tester, and a blue and white cotton counterpane, all worth £35. Among other bed-furnishings we find: a cotton counterpane, £8; a suit of calico curtains, bedstead, pavilion, mattress, feather-bed, bolster and pillow, and window curtains, £100 (Thomas Oliver, Esq., 1744); a lined set of curtains, £10; a white pavilion, £6 (1744). James Matthews (1745) possessed in his "front room upstairs" a blue chintz bed and furniture with pavilion and window curtains, appraised at the astonishing sum of £200. The bed and furniture in the "back room upstairs" was valued at £150; and in the "front room garret," among other things, was a bed and furniture, £70; two pavilions, a suit of chintz curtains and chintz counterpane, £120; and bed-linen to the value of £325. It is evident that these values are not very exceptional, for the same year we find another householder in possession of "2 sutes curtains, £100." The latter must have been of chintz, which was plainly the fashionable material and probably the "latest thing out." It seems to have been imitated, and its relative cost to calico appears from the following: "one set green curtains, £5; one set Indian calico ditto, £7; one ditto, £10; one ditto mock chints, £40."

The curtains at the windows frequently matched those of the bed, and in the majority of cases this harmony was observed. Among other kinds we find, in addition to those already given, a set of curtains, lined, £10 (1744); 2 suits

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of curtains, £100 (1745); 3 red window curtains, 15 shillings (1747); 1 set calico curtains, £20 (1747); 3 pairs window curtains, £3 (1751).

Feather or flock beds on corded sacking-bottoms were the commonest arrangement, but hair mattresses were in use in wealthy families, in the early part of the century. Roland Vaughan owned two, valued at £10, in 1736.

Screens were by no means uncommon, but the hand-screen is not often found. Sometimes they were small round or square frames sliding on a post. These frames were sometimes painted wood and sometimes they were covered with embroidered materials. The values naturally varied greatly. In 1725, a pair was appraised at £1, and in 1727 one screen at £30. T. Fisher owns one at £6 (1736), and S. Eveleigh two at £15 (1738). A painted screen, half worn, is valued at £6, in 1741, and two leather ones at £15, in 1744. In the latter year a screen (kind not stated) is worth seven guineas. In 1745, Sarah Trott owns a leather one valued at £10-2-0, and in 1745, one belonging to E. Heskett is put down at £8. T. Wragg (1751) possessed two particularly choice specimens, one gilt (£30) and one stamped leather (£20). In the latter year we also find a painted screen (£4-10-0); and ten guineas is the value of a four-leaved screen in 1754.

Till nearly the middle of the eighteenth century the carpets mentioned were still only coverings for tables, bureaux, etc. The distinction is clearly drawn in the inventory of Noah Serre (1746), in which we find two painted table carpets, £2, and one painted floor cloth, £10. Other carpets are Scotch, Indian, hair, and Turkey.

Thus we see that the rooms were bright and cheerful with a variety of colour, and the somewhat sombre effect of

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DRESSING-TABLE

This mahogany dressing-table is owned by Mrs. Andrew Simonds, Charleston, S. C.

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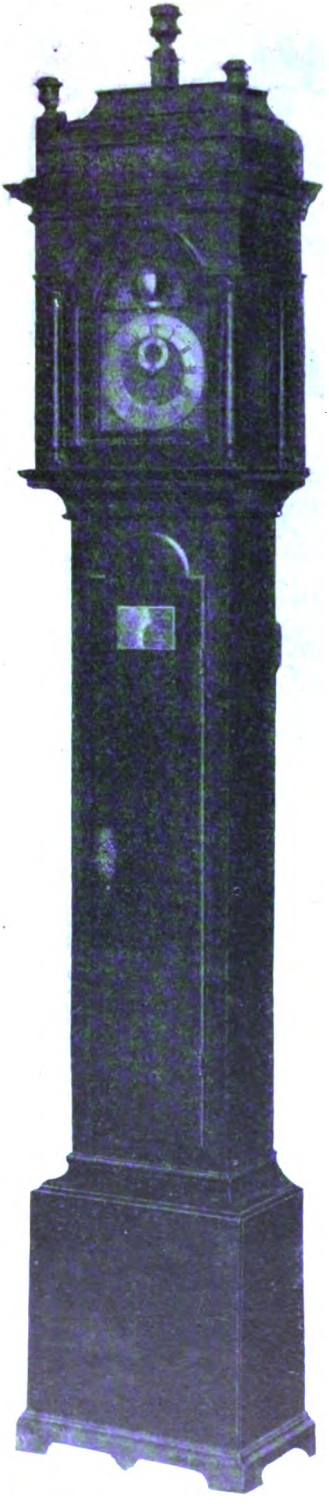

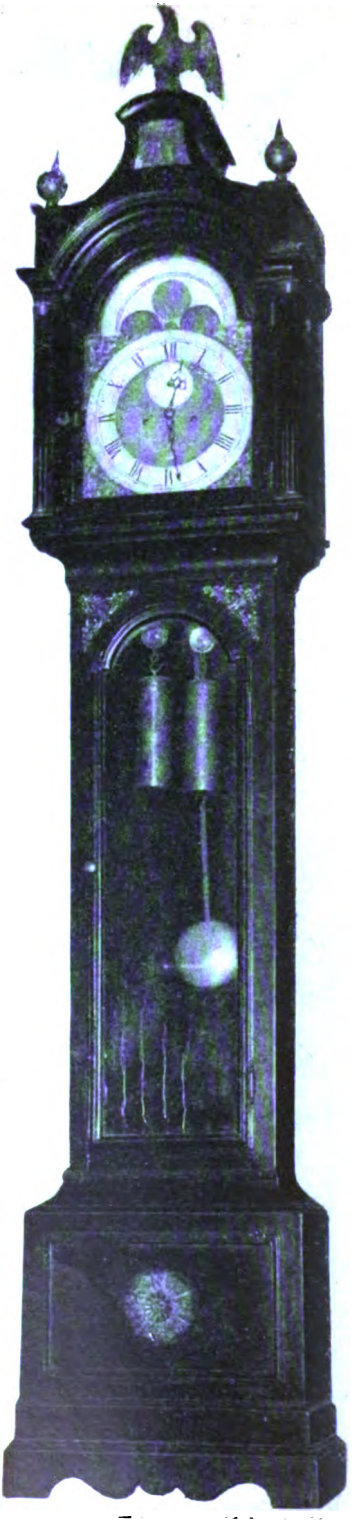

TWO EIGHTEENTH CENTURY CLOCKS

The clock to the left was made in Charleston, and tells tides as well as phases of the moon; it is owned by Mrs. Andrew Simonds, Charleston, S. C. The clock on the right belonged to Franklin.

See pages 147 and 106.

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mahogany did not dominate until comparatively late in the century. Cushions were largely used to make the chairs comfortable: they often had covers embroidered by the female members of the family. Rebecca Axtell (1727) had four chair covers worked, £1. T. Gadsden (1741) owned eighteen green damask cushions, one cover for the easy chair and for the cushions for ditto, one cover for the settee with two bolsters, £12; and two cushions covered with blue. Anne Le Brasseur (1742) owned an "easy chair and cushion covered with crewel wrought and a calico cushion case," £30; and two crewel wrought chair bottoms, £2. J. Wragg (1751) had an easy chair and cushion valued at £15, and in 1754 we find an easy chair and three covers for same, £20.

MAHOGANY CHAIR AND DRESSING CASE

The dressing case was imported by Randolph of *Curles* in 1721. The brass handles are original.

The curtains also were frequently adorned with needlework. An instance of this occurs in the will of Anthony Walke, of Fairfield, Princess Anne County, Virginia: "To my son Anthony my suit of embroidered curtains, in membrance of his mother (Jane Randolph) who took great pains in working them—my father's walnut secretarie and clock," etc.

Corner cupboards came into fashion about 1710, after which date they constantly occur. Presses, cupboards and chests of drawers were made principally of cedar, pine and

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cypress during this period. They were not cheap; an article of furniture containing drawers (especially with lock and key) was always highly esteemed.

An example of an early mahogany chest of drawers is given on page 145. It is very plain in form and diminutive in size. The drawers have the original brass handles and key-plates, and the colour of the mahogany is unusually rich. It would probably be hard to find an earlier example in the country, for it was imported by Thomas Randolph, of *Curles*, and is now in possession of his descendant, Mrs. J. Adair Pleasants, Richmond, Va. The dressing-glass above it is also of mahogany and about the same age. The brass candlestick is contemporary. The chair standing to the left is of mahogany, lighter in colour. The plain square back, with pierced jar-shaped splat, plain squared legs and straining rails show that this also dates from early in the century, probably not later than 1730. The castors, in all probability, are later additions.

The plate facing page 116 shows an old mahogany chest of drawers, with swell front and brass handles, owned by Miss Susan Pringle, Charleston, S. C. Upon it stands a japanned dressing-glass, of which we find so many instances in the inventories. The present example was said to have been one of the first imported into Charleston from the East. A similar dressing-glass appears in Washington's bed-room in Mount Vernon. (See Frontispiece.)

Clocks existed in considerable numbers: the high clock-case was often carved and moulded, and made a handsome piece of furniture in the hall or dining-room. The small clock was used, however, and its price could be equally high. In 1751, the Hon. J. Cullom owned a table clock valued at £100, while Dr. J. Gaultier's small alarm clock

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(1746) was only worth £2-10-0. The cases were often worth more than the works, and we have data for forming an idea of the relative values. In 1727, John Bateson, clockmaker, died, possessed of a silver repeating watch, £90, and an eight-day clock movement, £25-10-0. In the same year two clocks are appraised at £15 and £40. In 1733, one clock-case is worth £50, and another clock and case, £35. Other values are £40 and £20 (1734); £50 (1738); and £35 (1741). T. Lloyd owned a black japanned case clock, £35, in 1742; and Dr. J. Gaultier, an eight-day ditto, £50, in 1745. Captain H. Hext and James Matthews each owned a clock valued at £80 in the latter year. G. Haskett had one worth £50 (1747), and J. Roche another at £75 (1752). Two years later, two japanned eight-day clocks were appraised at £40 and £50.

An accompanying example is a fine San Domingo mahogany clock with handsome brass mountings, owned by Mrs. Andrew Simonds, Charleston, S. C. It tells the tides and the phases of the moon, as well as the month, day and hour. Let into the wood and under a glass frame is the date "1717." A brass plate on the face bears the words "William Lee, Charles Town." The spelling is that which was in use in the city during the first century of the settlement, and is in itself evidence that the clock is over 125 years old. It was used as a packing-case for Revolutionary bayonets, which were, however, never shipped to their destination.

Pictures and maps are found in considerable quantities in the houses during the first half of the eighteenth century, but unfortunately the inventories do not often state the subjects. The prices, however, are very moderate as a rule;

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in fact, in many cases, we are forced to the conclusion that the frames and glasses were valued as highly as the pictures themselves. The maps are also set down without description in most cases. The hall always had a generous supply of what pictures the family possessed. Sometimes a distinction was drawn between "pictures" and paintings," which would argue the former to be understood as engravings. Frequently the number is not mentioned, the item simply reading "old pictures," or "a parcel of old pictures."

TWO CHAIRS

These chairs are delicately carved in mahogany, and are very valuable pieces; date about 1750. See page 138.

It is customary to think of old and "Colonial" furniture as consisting entirely of mahogany. This idea is erroneous, as we have already seen. Mahogany furniture was practically non-existent in the South before 1720, and then, even among the wealthiest, its spread was very slow. Twenty-five years later there were only a few scattered pieces in most of the houses, and sometimes there was none at all. In 1746 no mahogany is mentioned in the inventory of Daniel Townsend, whose estate is appraised at more than £20,000: his furniture consisted of walnut, cedar, pine, and maple. Richard Wright, 1747, who was also exceedingly rich, had a good deal of mahogany, but it was liberally sprinkled with "leather-bottomed, bass-bottomed, rush-bottomed" and cane chairs. People in moderate circumstances

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occasionally possessed a mahogany table, but their furniture was almost entirely oak, pine, bay, cypress, cedar, and walnut.

Towards the middle of the century the rage for mahogany was fast increasing. The Carolina planters were exceedingly prosperous and their houses showed a degree of luxury unsurpassed by the London merchants. In 1751, Mr. John Morton, whose estate was valued at £21,355, possessed rich furniture and quantities of it. With the exception of six common black chairs and an "iron japanned table and waiter," it seems to have been all mahogany. Among other things we find a harpsichord (£150); two sets of prints of Hogarth's Rake's Progress and Harlot's Progress (£30); another harpsichord and a spyglass, together valued at £30; a mahogany bookcase (£100); 12 plain mahogany chairs (£40); 12 brocade bottomed chairs (£84); a mahogany cradle and two cases of bottles (£15); and a yellow silk bed-quilt, which must have been very choice, since it was valued at £10.

The growing taste for furniture of the Chippendale school is clearly seen towards 1740. The prices of comparatively minor articles show that the new style has arrived. R. Vaughan, 1736, has a large mahogany chest of drawers, £25; a mahogany bookcase, with sixteen square glasses, £20; a mahogany paper case, £16; a small mahogany writing desk, £10; a mahogany tea-box, £3-10-0. T. Gadsden, 1741, has a glass bookcase escritoire, £40.

In Maryland, also, about this time, mahogany was in vogue, and the best of it came by way of England.

Other evidence of the general practice of importing the finer furniture from England, until the Revolution, is afforded by the Will of Anthony Walke, of Fairfield, Princess Anne County, Virginia:

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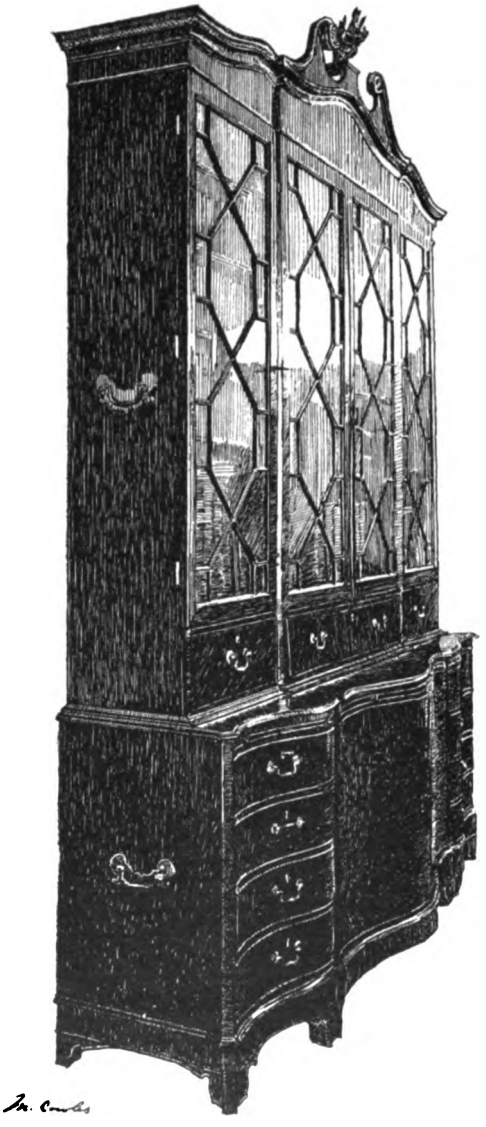

BOOKCASE

Later years of eighteenth century. This special piece is extraordinarily large.

"I give to my wife, Mary Walke —— the sum of fifty pounds sterling to buy furniture for her best room, in case I should not send for it before my death——."

Facing page 140 is a mahogany bed and chair from *Bolling Hall*, Virginia. The carving of the posts is not very elaborate, but is quite characteristic of so many beds of the period. The little dressing glass and drawer is also mahogany and typical of so many we have had mentioned in the inventories. The secretary is mahogany, inlaid, and with brass mounts. The two sham top drawers are, of course, one piece, which lets down in front to form a writing desk, with the usual arrangements inside. It belonged to Chief-Justice Marshall, of Virginia, and is now in the house of Mr. Thomas Bolling, Richmond, Va.

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SOME OLD NEW ORLEANS PIECES

Lady's working-table, candlesticks, liquor set and Russian Samovar. The table is in Louis XIV style and has drawers with secret bottoms. The liquor set is very rare.

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A Chippendale bookcase is shown on page 150. It is of colossal dimensions. This is the property of Mr. George S. Holmes, of Charleston, S. C., and is an old family piece, as two or three of the original drawers were used by the British officers for horse-troughs. Their places have been supplied by "new ones" made directly after the Revolution. The wavy cornice is surmounted by the brass ornament.

Opposite page 92 is a room in the home of Mr. Andrew Simonds, Charleston, S. C. It is furnished in the old style, with brilliantly flowered chintz hangings, chair covers, and wall-paper to match. The bed is an old piece of Charleston mahogany, beautifully carved, each post being a succession of pine-apples and foliage. The tester is also carved. It belonged originally "to the fairest woman in all the Carolinas," over a century ago. The rest of the furniture is of somewhat later date. The dressing-table, a handsome specimen, inlaid with brass, is shown facing page 144. The chair at the foot of the bed is of the Hepplewhite School, and is of an unusual size and very rich carving. The chair in front of the table is exceedingly late.

Louisiana, though partly colonized during the Seventeenth Century, contained no flourishing towns nor thriving plantations, and therefore research into its furniture yields little result. New Orleans, at first a penal settlement, knew nothing of wealth or fashion until late in the Eighteenth Century. What good furniture the higher officials possessed was naturally of French make, and pieces of the styles of Louis Quatorze, Quinze, and Seize undoubtedly found their way across the water. The fine examples of those periods still to be found in the city, however, were brought in or imported, at a considerably later date.

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While the carved oak was the furniture fashionable in England and her colonies, the furniture of France was particularly luxurious. The general taste for magnificence in the reign of Louis Quatorze produced the ornate *meubles de luxe*, of which Boule and Riesener were the most famous designers. Cabinets, *encoignures*, *fauteuils*, tables, commodes, clocks, *armoires*, etc., were veneered with tortoise-shell and inlaid with brass, and richly ornamented with gilt bronze mounts. The styles of Louis Quatorze, Louis Quinze, and Louis Seize will be treated in a later chapter, but we give an example (see plate facing page 150) of Boule's work. The piece is a lady's work-table of the Louis Fourteenth period. It is of ebony, with the kind of veneering just mentioned. It has the usual bag, or well, for small receptacles, and curious drawers with secret bottoms. It was a present from Louis Philippe to the Marquis de Marigny. Upon the table is a liquor set with bottle and glasses of crystal inlaid with gold. The case is ebony inlaid with nacre and bronze. This was a gift from Gov. Villere to the Marquis de Marigny. The silver candlesticks also belonged to Marigny, a present from Toledano. Beneath the table stands a Russian *samovar* of bronze.

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III

THE FURNITURE OF OUR FORE-FATHERS

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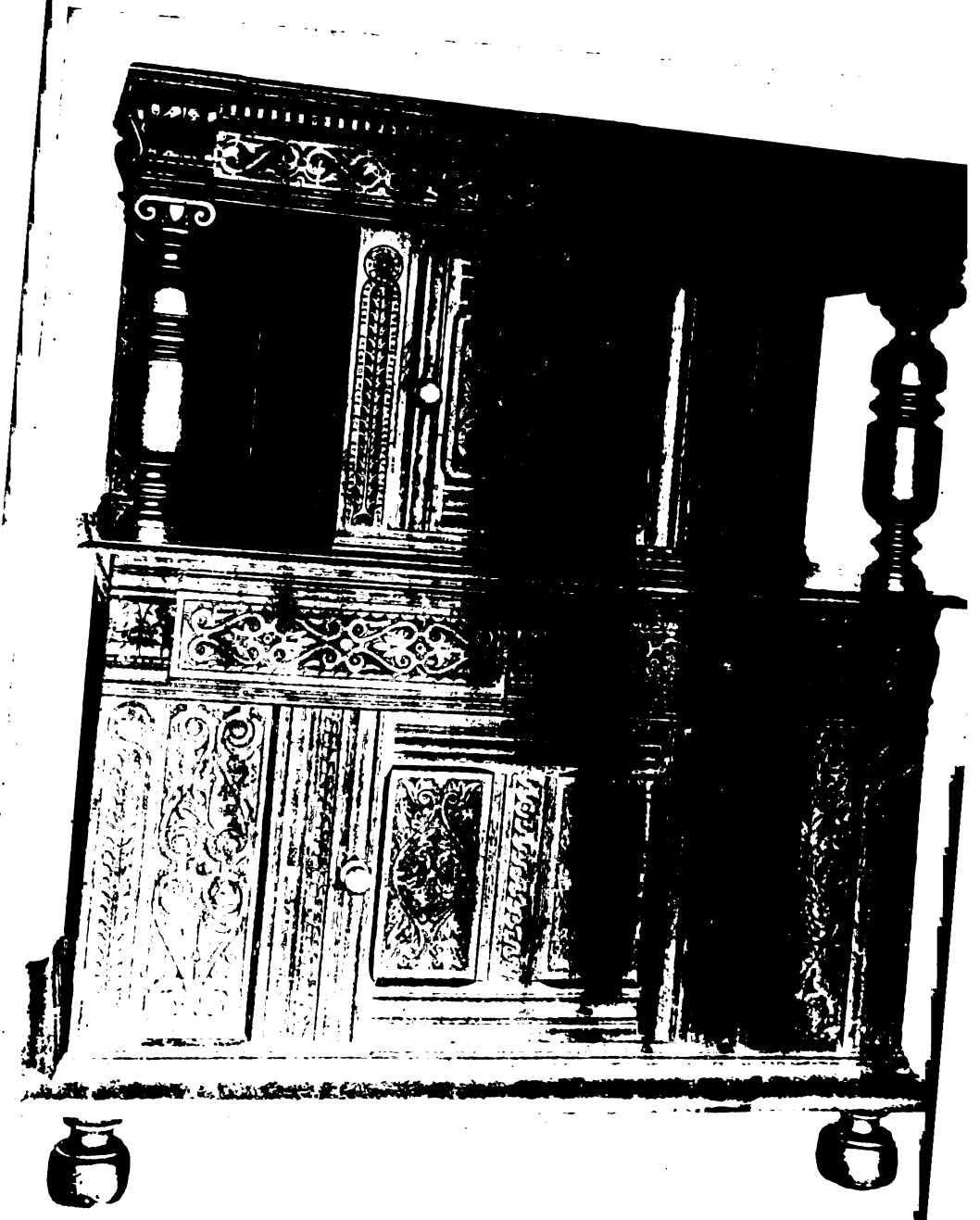

CARVED OAK CUPBOARD

Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 163.*

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART III

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
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WITH CRITICAL NOTES ON MANY OF THE PLATES BY RUSSELL STURGIS

ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

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FRONTISPIECE: CARVED OAK CUPBOARD FACING iii

KITCHEN IN THE HANCOCK-CLARKE HOUSE FACING 155

In which a number of miscellaneous articles, authentic relics of old times in America, have been brought together. On the left the object on the lowest shelf is a foot stove such as was used in church, and not only there. The andirons are of no importance as works of art or industry. The leather portmanteau on an upper shelf should be compared with those facing page 224, but this is one of a later date than they and belongs to the time when the stage coach was available. The chair is of the most interesting type. The leather receptacle hanging on the wall above the chair is a trunk-mail only a little larger than those which were used in days of horseback journeying. On the wall beyond the door there hang first a pair of saddle-bags of leather. Beneath this is a settle of the real fireside kind, such a piece of furniture as was used in the country houses of England from very early times; the back reaching the floor so as to shut out draughts. In front of the fireplace are three "tin kitchens," or "Dutch ovens," shaped so as to gather and reflect upon the roasting joint the heat of the open fire. R. S.

CARVED OAK CUPBOARD . . . FACING 158

Such as we should call to-day a cabinet, or, using a French phrase, *bahut*. The frontispiece shows the same piece with the upper door shut. There is no reason for the half-hexagonal shape of the upper part except the desire to preserve the decorative effect of the two corner pillars standing free; and these pieces were made rather for their stateliness than for mere utility. Consult a similar piece in Part I, plate opposite page 36. In the present instance the sculpture is all in scrollwork, much more easy and flowing than that common to Elizabethan design; it is probably of the time of Charles I, and the details studied partly from Italian models. The fact that the sculpture is flat, a mere sinking or "abating" of the background, indicates a provincial or up-country piece of work as distinguished from that of a centre of manufacture and fine art. Other pieces in the present chapter have the same peculiarity. This flatness is hardly abandoned in any part, and the solid sculpture, as in the Ionic capitals, shows an unpracticed hand. R. S.

SETTLE WITH TABLE TOP 159

The back of which is formed by a table top that can be dropped into a horizontal position. Exactly such a piece of kitchen furniture can be bought to-day, cheaply made, and called an ironing table. R. S.

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OAK TABLE . . . . . FACING 159

Which was originally made to lift, probably attached by hinges on one side in order to save room in the fashion shown in the settle, page 159. The unusually large bulbs which form part of the design of the legs are stained black. The very awkward form of the straining piece is to be noticed. The attempt is evident to keep the horizontal bars away from the ankles of those who may sit at the table. R. S.

OAK CHEST 161

The decoration of which by means of mouldings worked in the solid wood is suggestive of that lingering of mediæval methods of design which exists, more visibly, in seventeenth-century buildings of Rhode Island and Connecticut. There is no affectation of classical design about this piece; it is put together simply with tenons held in their mortices by pins. R. S.

CARVED OAK CHAIR . . . FACING 164

Of which the form is simple and agreeable, the turned legs and balusters being well proportioned to the whole, and the unusually heavy parts very effective in giving the appearance of immovable solidity. The piece is of that epoch when the English artisans were trying to work in a style which was new to them, and which involved as they thought the covering of every part with ornament. The mediæval leafage had to be abandoned, and they were not provided with adequate material to replace it; for the peasant sculptor has used the Elizabethan strap ornament only for the top rail, the rest of his work being poorly designed scroll patterns of his own imagining. R. S.

TWO CLOCKS . . . . . FACING 165

Both clocks are of English manufacture and are good typical examples of the period.

OAK CUPBOARD WITH DRAWERS 169

But with the balusters and the curious half balusters which are applied to the surface for ornament made of some finer grained wood and stained black. The relation of these curious half balusters to the engaged columns so much sought after in buildings of the time would be curious to make out; for in either case it suggests the making of flat drawings rather than the working out the building or the furniture in modelling clay. The idea that, because a whole round shaft or pillar is good, therefore a split one is good also has done a great deal of harm to design. R. S.

OAK CRADLE AND TABLE 176

Two simple specimens of native make. The cradle was made in 1680. There is upon it a slight attempt at decoration. The table, not a large one, is somewhat rougher, although the legs are turned. The drop ornament is characteristic of much furniture of the period (see the chair on page 45). E. S.

CHEST WITH DRAWERS . . . FACING 176

Of the kind which was called also Chest on drawers, from which term was probably derived the more modern term, Chest of drawers. In such pieces of furniture the chest when spoken of by itself was often called "well;" of course because you dipped into it from above. The design, with mouldings and half balusters applied and probably made of different wood from the piece, is chiefly admirable for the painted ornament in red and white. An Oriental propriety of feeling for color seems to have controlled it. R. S.

COURT CUPBOARD 178

Called in modern times more commonly "cabinet." In this case the effect of free pillars at the angles (see frontispiece and facing page 158) is got by setting back the whole upper part of the cupboard. In some few cases the quasi-architectural effect here mentioned is got without the twofold inconvenience of having the doors open upon a solid

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PAGE

table top, the things standing upon which are likely to be brushed away, and of not very easy access to the interior; and this by the simple device of opening a door in each end of the upper box, the front of which remains fixed. In this and in the cabinet shown on page 207 the doors open in the front, with infinite inconvenience; for, indeed, the ordinary box cabinet is as clumsy as it is monumental. R. S.

OAK CHEST WITH DRAWER . . . FACING 177

The chest proper or Well being of unusual dimensions. This is an admirable piece of panelling, the traditional character of the adornment by cutting and moulding being well carried out in the decorative sculpture. The square panels of the front have their top and bottom edges, viz., those on the horizontal rails, chamfered with a simple splay ending in curved stops, but the upright mullions are elaborately moulded on both edges, a system of mouldings which is not repeated on the sides of the corner stiles—an excellent distinction and full of charm to the lover of solid woodwork. R. S.

OAK CHAIR 181

In which the carving shows a very slight advance from the flat, abated work facing page 158. The working of the stiff and sharp leaves in the uprights which form part of the panelled back is very interesting as showing how very great a change in otherwise flat work is to be obtained by a few well-imagined groovings and sinkings. R. S.

TABLE AND CHILD'S CHAIR . . . FACING 182

The table leaves are supported by triangular brackets of unusual size. This belongs to the third system described in the legend of table on page 201, but differs from nearly all tables with swinging brackets in having the brackets so long as to frame into the straining piece below. R. S.

CARVED OAK CHAIR AND LEATHER CHAIR . . 183

The cane chair is of the Charles II period, with turned supports and straining-rail. The second chair was originally an early variety of the low leather chair. E. S.

CANE CHAIR AND LEATHER CHAIR . . . 184

The cane chair is a transitional form, showing Dutch influences. The legs have a distinct suggestion of the cabriole shape. The low leather chair has been re-upholstered and is of a somewhat later development than that on the preceding plate. Engravings of Abraham Bosse, 1633, show precisely this kind of chair. E. S.

RUSH-BOTTOMED CHAIR . . . FACING 183

This early example of a "wing-chair" is interesting as showing no trace of carving or other characteristics of the Jacobean period. Its comfort was increased by a cushion. The feet show the growing Dutch influence towards the end of the century. E. S.

RUSH-BOTTOM AND CANE CHAIRS . . . 186

The chair on the left shows the back with a more developed use of the plain central panel as an ornament, the cane webbing on either side now having been discarded and the top being slightly shaped towards the form of the bow which will shortly become so popular. A little further development of the feet will also produce the hoof feet. The centre chair has been cut down into a rocking-chair and its original proportions entirely changed. The chair on the right is a late example of this period. E. S.

RUSH-BOTTOM, TURNED AND CANE CHAIRS . . 187

These are three more varieties that were very common during this century. The centre chair is very ungainly, the turned supports being very massive. The hollow prepared for the cushion is plainly visible. E. S.

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CANE CHAIRS 188

These are chiefly interesting for the panels of cane in the back and the combination of turned and carved work in the frames. E. S.

CANE COUCH AND ARMCHAIR 190

The couch is a good specimen of the period, the carving being uniform with the prevailing style of chair. The cane bottom has been replaced with modern material. E. S.

CARVED OAK CANE CHAIRS 193

The chair on the left is an exceedingly handsome specimen and is more elaborately carved than many of the chairs of this period.

SETTLE WITH FOLDING CANDLESTAND . FACING 194

The back of which does not seem ever to have reached the floor. The panelled back and arms are high enough to guard the person against any draughts above, as from open or leaking windows. The adjustable stand for a candle or a cup of tea is an unusual feature —one that may well have been added at a later time, perhaps at the behest of someone who liked the particular corner by the fire which the settle afforded him or her, and who desired such a convenience at the elbow. R. S.

TURKEY-WORK SETTEE . . . FACING 195

This is an unusually interesting example, as the original Turkey-work covering has been preserved and enables us to see the material that gave its name to one of the most popular class of chairs for fully half a century. The variegated colors and patterns produce a very bright effect. The framework is of turned oak and the settee is both comfortable and attractive. E. S.

OVAL TABLE 200

With eight legs, very similar to that shown on page 201, the difference being that while on page 201 all eight legs reach the floor, at least in appearance, in the present example only six stand on the floor, while the other two are confessedly revolving uprights into which the swinging structures supporting the leaves are framed. A comparison between the designs of these two tables is very interesting. There are some reasons for thinking that that shown on page 200 is much earlier than that shown on page 201, but the latter design with the baluster-shaped legs seems more graceful. There is no common piece of late seventeenth-century furniture more pleasantly fantastic or more agreeable, both for use and decorative effect, than these many-legged tables when of pretty form, or, as is less common, of beautiful wood. R. S.

OVAL TABLE 201

Of the more elaborate sort, in which the support for the leaves when open is afforded by a revolving frame with two legs.

The three-cornered table in Part II, opposite page 118, gives another and sometimes a very useful form. R. S.

OAK COURT CUPBOARD 207

This is practically identical with that described above and shown on page 178.

CUPBOARD CHEST OF DRAWERS . . FACING 210

The uppermost large drawer oddly designed so as to resemble the front of a cupboard, while the drawers are enclosed and concealed by two doors. The style of the work resembles that of the two chests, pages 217 and 218.

Two pieces shown in Part II may be compared with this, but they are secretaries rather than chests of drawers in the ordinary sense. The general idea of having the drawer fronts enclosed and concealed by doors, though good as a preventative against

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dust, was more commonly intended as an additional element in the dignity of design than as a utilitarian device; for dust was not much to be feared in the small towns of the seventeenth century. R. S.

LARGE AND MINIATURE CHEST WITH DRAWER . 212

One of the earliest forms of the piece of furniture which grew into the modern chest of drawers, called in French Commode (the only piece of furniture out of many which has preserved that name), and in the United States generally Bureau. It can hardly be later than the year 1700, though the handles and scutcheons are more recent. As for the little box set upon it, this, whether considered as a child's toy or as a convenience for toilet articles, may be of any date from 1700 to 1800, the type prevailing longer in such small objects. R. S.

OAK CHEST WITH DRAWER 211

Not unlike that illustrated on page 212 except that the somewhat elaborate panelling, with mouldings planted on, implies an origin in a city workman's shop. It is possible, however, that the piece has been altered, as the end, with a very elaborate raised panel apparently boxed out, is certainly not of the same design as the front. R. S.

OAK CHEST WITH DRAWERS . . . FACING 214

And the usual "well" still retaining its full depth, so that, with the rim so high, it must have been inconvenient to deal with the objects laid upon its bottom. The ornamentation by applied black-stained half balusters and half ellipsoids is of one epoch, the carving of the central panel and probably of the side panels of another. There is something extremely attractive in the sun-flowers or dahlias sunk into the wood and only slightly relieved from the sinking, and it would be pleasant to know when and by whom that spirited piece of carving was executed. R. S.

OAK DESK . . . . . FACING 216

In its present form apparently a reading desk but chiefly attractive on account of the very unusual carving of the front. The date, 1684 and the initials W. H. are not to be overlooked. The way in which these and the scroll ornaments are cut out and the whole surface around them abated and punched with a rude point, probably a large nail, the end of which had been filed—speaks of the up-country carpenter who had orders to make something a little unusual. R. S.

CARVED OAK CHEST . . . . FACING 216

Probably not later than 1640, and carved with extraordinary skill, taste and ability. Such comment must needs be relative; the work lacks in grace if compared with Parisian work of the period, or with that of the great central district of France, Touraine and Berri and as far east as Burgundy; but it has close relations to the work of the seventeenth century in the south of France, and is singularly bold and masterly with a willingness on the part of the workman to sink deep into the hard wood, producing a kind of countersunk relief or cavo-relievo which is unusual in such work. R. S.

OAK CASE OF DRAWERS 217

One of the most unusual character. The purpose of the maker in providing ten drawers, no one of which is of length sufficient to lay a gown or a cloak in without much folding, is a puzzle; but one who had other chests of drawers would find this a valuable piece. The decoration is of that vexatious sort which is limited to the planting on of turned pilasters and worked mouldings, nor can anything be said in praise of the piece except for the general character of its proportions. R. S.

OAK CHEST OF DRAWERS 218

Quite small compared with that shown on page 217. R. S.

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LIST OF ILLUSTRATIONS

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CHEST, OR "NEST," OF DRAWERS 219

And a very deep well. Such pieces as this, made perhaps of apple wood, perhaps of maple, were common in New England towns and were usually the work of the local carpenter. It is nearly always impossible to date them, as the simple mouldings of the drawers, the fronts of which project beyond the frame, are traditionally copied by generation after generation of workmen, and there is no other ornament whatever. R. S.

OAK CHEST OF DRAWERS 221

With the unusual added convenience of a hinged and dropping leaf at each end with an adjustable bracket to support it. The character of the design is not different from that of several pieces illustrated in this chapter. R. S.

KITCHEN IN WHIPPLE HOUSE . . FACING 217

Which should be compared with that in Plate I. The room itself is of vastly greater interest on account of the unaltered and unceiled floor overhead, with its heavy moulded timbers. The furniture in the room includes an excellent table with one dropping leaf and six legs—at least there is no evidence of there having been another leaf with two more legs on the side nearest the spectator; chairs of about 1700 and of unusual grace and delicacy of design, and various utensils more interesting to the student of manners and customs than to the artist. Such a student may enjoy the coffee-pot with a choice of spouts, one spout set at a right angle to the handle and another in the line with the handle, so that the mistress of the house can pour in the English or the French way at pleasure. In this room the partition of heavy planks should be noted; each plank worked with a bevelled edge on one side and a rabbet and moulded tongue on the other side, so that they fit one another like clapboards. R. S.

TRUNKS AND FOOT-WARMERS . . . FACING 224

(Compare also those in the Hancock-Clarke kitchen, facing page 155.) The cylindrical form of traveling trunk was rare in the seventeenth century. It was convenient for packing on horses or mules; but the piece in question is a little too elaborate for that and suggests rather the back of the traveling carriage or post-chaise. The design, if so simple a composition can be called by that name, with large brass nails holding bands of colored leather to the hair-covered trunk, is full of interest. R. S.

OAK CHEST WITH DRAWERS . . FACING 225

Worked all over with very slight incisions which, though the manner of decoration is feeble and the forms arbitrary, non-traditional and without purpose, has yet a pretty effect when considered as a covering pattern—as if a wall paper of unusual design had been applied to the surface. R. S.

LOOKING-GLASS FRAME . . . FACING 230

This is a typical olive-wood frame of the period.

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THE FURNITURE OF OUR FOREFATHERS

Part III

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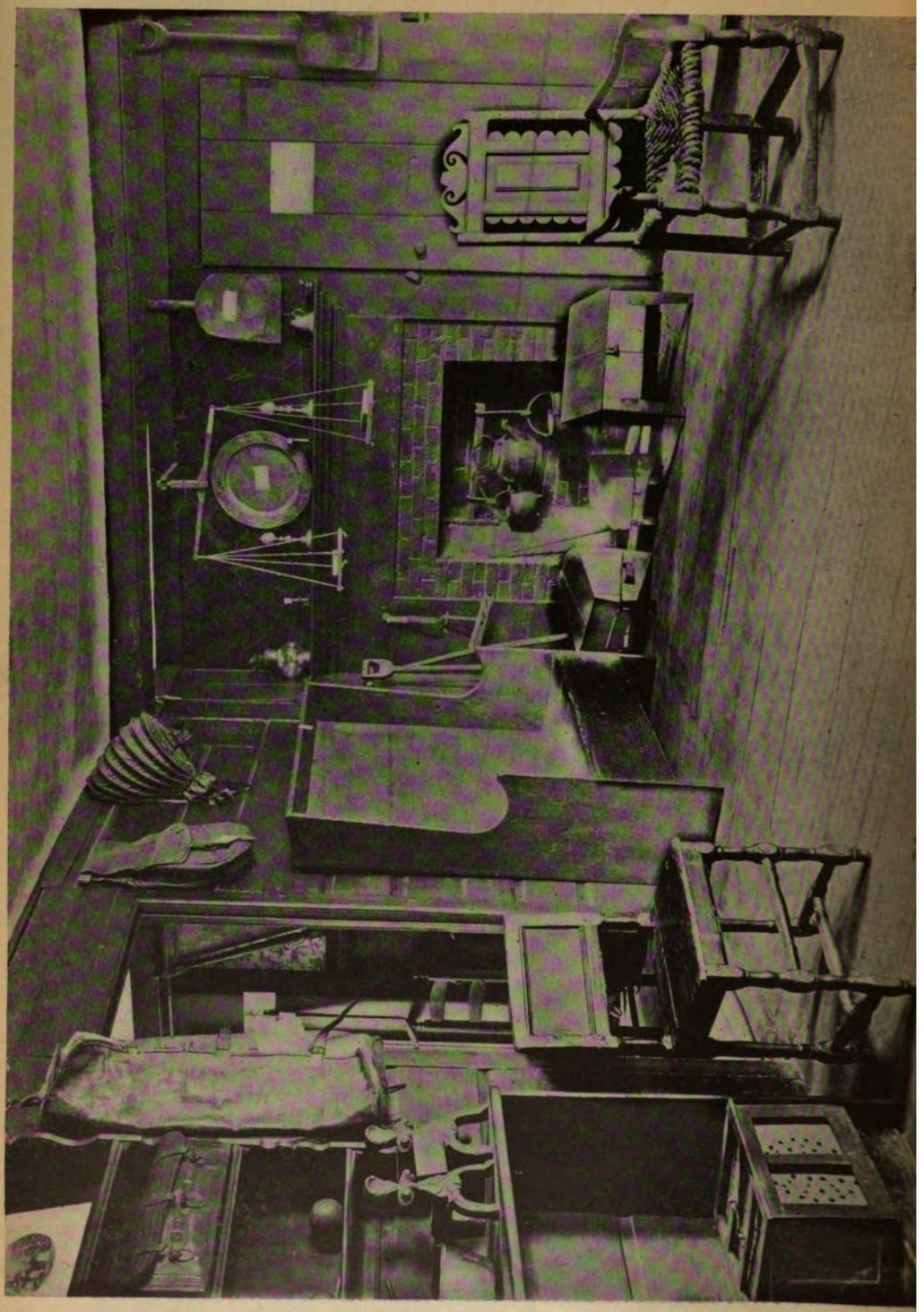

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THE FURNITURE OF OUR FOREFATHERS

Part III: Early New England

IMPORTED AND HOME-MADE PIECES OF THE SEVENTEENTH CENTURY

THERE is a general impression that the early settlers of New England were a somewhat fanatical band of Pilgrims who left the vanities of the world behind them and sought the wilds of the west in order to live a simple life in accordance with the dictates of their own conscience. We must remember, however, that when the *Pilgrim's Progress* appeared, half a century had already elapsed since the *Mayflower* had sailed, and therefore the Pilgrim Fathers can scarcely have consciously taken Bunyan's humble hero as a model. Many of them were far from humble in station, and they certainly did not despise the loaves, and, more especially, the fishes of the New England coasts. They came in the interests of a trading company. Freedom of worship, moreover, was no stronger inducement to many to come, than was freedom from oppressive taxation. Many left their country rather than pay the taxes,

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and these No Subsidy men of course took their movables with them, or had them sent on as soon as they were settled. The first houses were small and rude enough, but very soon we find commodious and comfortable dwellings filled with furniture that has nothing suggestive of the pioneer or backwoodsman. A thousand pounds was a great sum of money in those days, but before 1650 there were plenty of men in New England who were worth that amount. Some were even more wealthy. In 1645, Thomas Cortmore, of Charlestown, died worth £1,255. Humphrey Chadburn, of York, £1,713, lived till ten years later. Joseph Weld, of Roxbury, owned £2,028 in 1646, and the possessions of F. Brewster and T. Eaton, of New Haven, were respectively valued at £1,000 and £3,000 in 1643. Opulent Bostonians who were all dead by 1660 were John Coggan, £1,339; John Cotton, £1,038; John Clapp, £1,506; Thomas Dudley, £1,560; Captain George Dell, £1,506; William Paddy, £2,221; Captain William Tinge, £2,774; Robert Keayne, £3,000; John Holland, £3,325; William Paine, £4,230; Henry Webb, £7,819; and Jacob Sheafe, £8,528. It would be an error to assume that the bulk of this wealth was due to wide domains, for the average plantations in New England were very small in comparison to those in the South. As a rule, the personalty far exceeded the realty; land, moreover, was cheap. George Phillips will serve as a type of the prosperous class of Boston in the early days. He died in 1644. His estate was appraised at £553. Of this, the dwelling-house, barn, outhouse and fifteen acres of land only amounted to £120, whereas the study of books alone was worth £71-9-0. The house contained a parlour, hall, parlour chamber, kitchen chamber, kitchen and dairy.

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The hall was furnished with a table, two stools and a chest. The parlour contained a high curtained bedstead with feather bed, a long table, two stools, two chairs and a chest (all made comfortable with six cushions) and a valuable silver "salt" with spoons. In the other rooms were five beds, four chests, two trunks, one table, one stool, bed and table linen, and kitchen stuff. A good example of a kitchen, that of the Hancock House, Lexington, Mass., faces page 155.

William Goodrich, of Watertown (died 1647), is an example of the settler of moderate means. His furniture is evidently of the plainest kind and probably made by a local joiner, since his cupboard, chest, two boxes, chair-table, joint stool, plain chair and cowl, are valued at only eighteen shillings, while the flock bed with its furnishings is appraised at £5-4-0. The latter, however, is worth more than half as much as his dwelling house and five and one-half acres of planting land in the township, three acres of remote meadow and twenty-five acres of "divident," which total only £10 altogether.

The wealth of the settlers consisted, in many cases, of "English goods" including all kinds of clothing, cotton, linen, woolen and silk stuffs; and tools, implements, vessels and utensils of iron, pewter, brass, wood and earthenware. It is surprising, however, on scanning the numerous inventories of merchandise, to see how few articles of furniture were on sale in the various stores. The manifest conclusion is that such furniture as was not brought in by the immigrants was either specially made here or ordered from local or foreign agents. Henry Shrimpton, of Boston, who died in 1666 with an estate of £12,000, had goods to the value of about £3,300 to supply the

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needs of the community, but practically none of his stock was wooden furniture.

Thomas Morton, writing in 1632, says: "Handicraftsmen there were but few, the Tumelor or Cooper, Smiths and Carpenters are best welcome amongst them, shopkeepers there are none, being supplied by the Massachusetts merchants with all things they stand in need of, keeping here and there fair magazines stored with English goods, but they set excessive prices on them, if they do not gain Cent per Cent, they cry out that they are losers."

The first houses at Plymouth were constructed of rough-hewn timber with thatched roofs and window panes of oiled paper. The chimneys were raised outside the walls, and the hearths laid and faced with stones and clay. Edward Winslow, who next to Bradford was the leading spirit in the colony, writes in 1621: "In this little time that a few of us have been here, we have built seven dwelling houses and four for the use of the plantation, and have made preparations for divers others." In the same letter he enjoins his friend to bring plenty of clothes and bedding, fowling-pieces and "paper and linseed oil for your windows with cotton yarn for your lamps."

Quite early, however, imported glass was used in the windows. In 1629, Higginson writes from Salem to his friends in England: "Be sure to furnish yourselves with glass for windows."

Framed houses were constructed very early. Roger Conant had one that was taken down and re-erected at Salem on his removal thither in 1628. These dwellings of course were always in danger on account of the "great fires" necessitated by the severe winter. Brick therefore was made as soon as possible, and then the house was built around a

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CARVED OAK CUPBOARD

Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 103.*

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OAK TABLE WITH BLACK KNOBS

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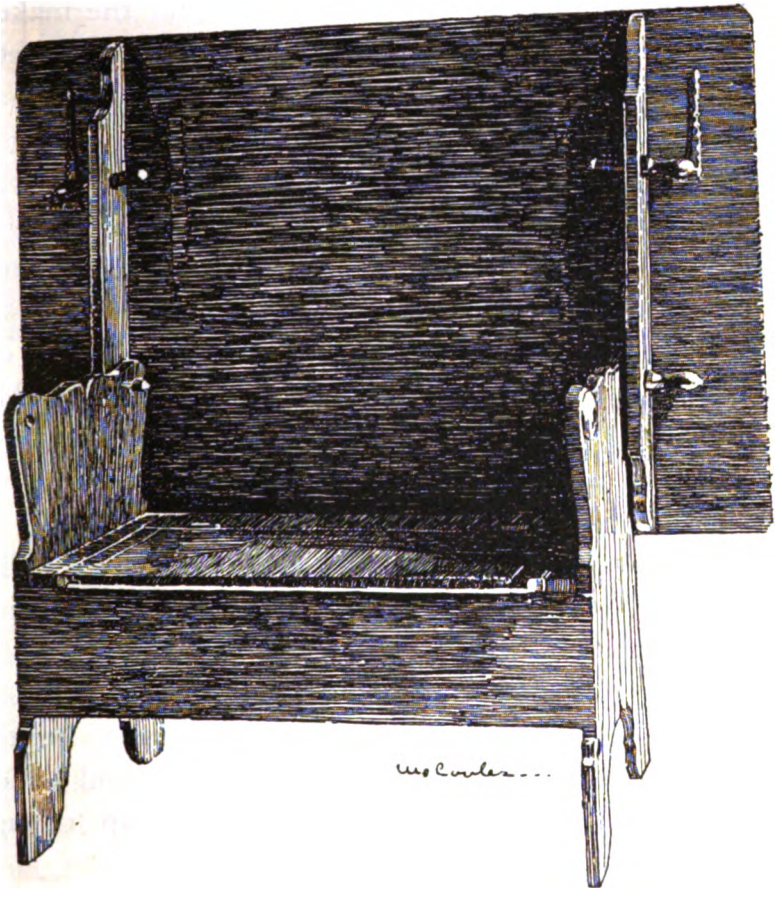
central chimney stack, big and solid. Before long also, some houses were built entirely of brick, and glass took the place of paper in the windows. Glass works were



SETTLE WITH TABLE TOP
Owned by Mr. James Floyd Russell, Lexington, Mass.

established at Salem before 1638, and the glazier appears among the lists of artisans. In 1652 James Browne, glazier, sold a parcel of land in Charlestown. William Wardell's "glass window, seven foot and the frame," was

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appraised at seven shillings in 1670. The towns regulated matters relating to the dwellings. In the town records of Boston are many entries showing the care exercised: "October 26, 1636. Thomas Mount shall have leave to fence in a peece of the marsh before his house for the makeing of brick in." In 1658, John Conney presumed to set up a kiln without permission and was enjoined. The same year we find an order against the practice of carrying fire "from one house into another in open fire pans or brands ends by reason of which great damage may accrew to the towne." In 1648, permission is given to build porches.

The abundant woods of oak, ash, elm, walnut, maple, cedar and pine supplied all that was required in the construction of the houses and their furniture. Thomas Morton, writing in 1632, says of the red cedar: "This wood cuts red and is good for bedsteads, tables and chests, and may be placed in the catelogue of commodities." He also praises the red oak "for wainscot." "There is likewise black Walnut of precious use for Tables, Cabinets and the like."

House-building was of course the first task of the settlers. A "great house" had already been built in Charlestown in 1629, and here the Governor and some of the patentees dwelt. "The multitude set up cottages, booths and tents about the town hall."

The outfit of the average immigrant was a very simple one and the wealthier settlers brought in the original ships only sufficient for the needs of a rough existence. The finer furniture followed as soon as the reasonable prospect of permanent settlement warranted. Chests and chairs that came with the first arrivals are still in existence.

One of these is owned by the Connecticut Historical

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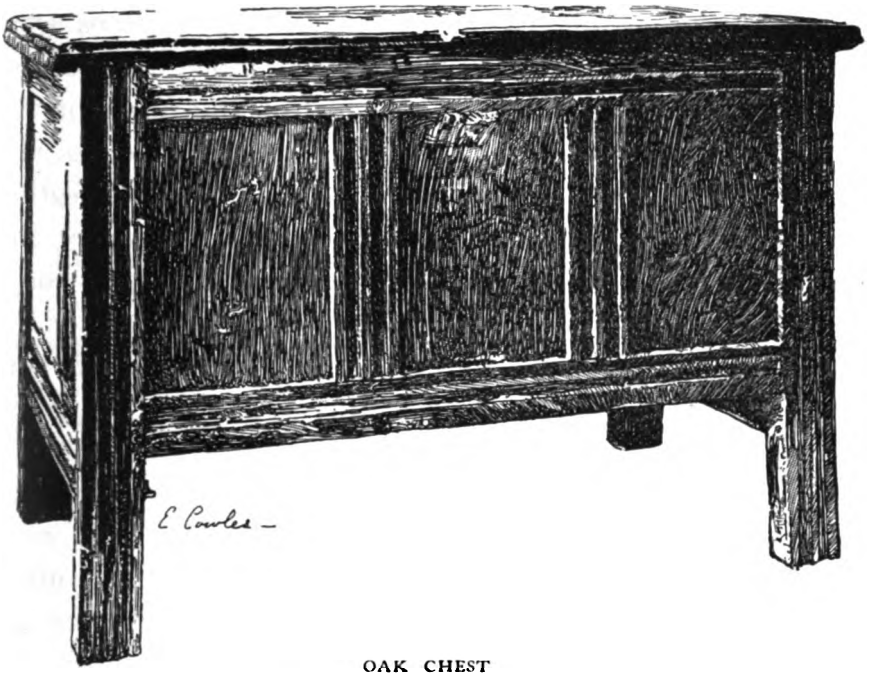

OAK CHEST
Now in the Whipple House, Ipswich, Mass.

Society in Hartford, having been brought over in the *Mayflower* by William Brewster the Elder. It is a perfectly plain chest of painted pine with plain iron handles. A list of necessaries for the voyage in 1629 includes: "Fifty mats to be under 50 beds on board ship, 50 rugs, 50 pr. blankets of Welsh cotton, 100 pr. sheets, 50 bed ticks and bolsters with wool to put in them and Scotch ticking."

A typical oak chest of the period, brought from England in the ship *Lyon* about 1637, was presented to the Historical Society of Rhode Island by William Field, of Pomfret, Conn., and is now in the rooms of this society in Providence, R. I. It belonged originally to the Field family. The old oak chest in the accompanying illustration is now in the Whipple House at Ipswich, Mass.

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An example of an immigrant whose possessions were not limited to the bare necessaries of an indentured servant is offered by Peter Branch, who died on the *Castle* on the voyage to New England in 1639. Besides clothes and tools, he had a lot of household linen, six cushions, feather bedding, twenty-seven shillings' worth of red wine, and several trunks and chests. The total value of his goods was about £34.

Public and private interests frequently required personal attention in England, and therefore there was much voyaging back and forth. On their return, the travellers would naturally bring articles that were dearest, or hardest to get in the colonies. All the products of the loom were especially profitable, as were also all kinds of wrought metal. Returning travellers brought home presents for their families just as they do to-day. On his return from a visit to England in 1689, the Rev. Samuel Sewall, the famous diarist, had aboard the *America* three small trunks carved with the initials of his children's names and the year of their birth; a barrel of books, a sea-chest, a bed quilt and four blankets, a large trunk marked H. S. with nails, two other trunks, a deal box of linen, a small case of liquors and a great case of bottles.

The dangers and discomforts of a voyage at that day were extreme. It is to be noticed that Mr. Sewall paid two shillings and nine pence for "a bed of straw to lay under my feather bed" for the voyage back to Boston. Perhaps the most calamitous venture in the early days of New England was that of the *Great Ship* which carried large investments of many members of the New Haven colony and some of its most prominent personages, including Captain Turner, Mr. Gregson, Mr. Lamberton and

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Mrs. Goodyear. The *Great Ship* was of only 160 tons burden; she sailed in 1646 and was never heard of again. The loss nearly ruined the little colony and so profoundly impressed the popular imagination that the vessel's phantom became a local legend.

The inventories of the estates of those who were lost in this disaster afford a clear view of the household goods of prominent people of the early days of the colony. George Lamberton was worth £1,200. He was especially rich in linen (including 80 napkins), bed covering, "carpets," cupboard, table, board and chimney cloths. He also owned down and feather beds with "curtains, valence and stuff for hangings;" 1 silk, 4 window and 8 other cushions; needlework for a cupboard cloth, £1-10-0; silver plate to the value of £36; 4 chests, 2 trunks and 6 boxes; 11 chairs and 5 stools; 1 square, 1 round and 1 drawing table; a case of boxes, a cupboard, and fire-irons and andirons. A globe with a Turkey covering was worth the large sum of £7; and the dwelling, lot, etc., with outhouses and pump was valued at £255.

The above-mentioned cupboard, adorned with bright cloths and silver plate, is found in practically every household of the day. A fine specimen of carved oak, belonging to Mr. Walter Hosmer, of Wethersfield, Conn., is represented both open and shut (see frontispiece and facing page 158). It was called the "court cupboard," "press cupboard," or, simply, "cupboard." The present example was probably brought in by one of the first settlers, for the upper part has the half hexagon shape of many of the Elizabethan pieces. (See plate facing page 36.)

Mr. Thomas Gregson's house had seven or eight rooms.

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The hall contained a table with carpet, a form, a chair, 2 covered chairs, 4 low and 5 joint stools, a clock and a great chest. The chimney was furnished with andirons, shovel, tongs, an iron crane and hooks. Two window cushions made an additional comfortable seat. The other rooms contained eight flock and feather beds with curtains, rods, etc.; there were "hangings for the chamber," window curtains, and ample bed, table and household linen. Books to the value of £2-5-0, silver plate (33 oz.), 77 lbs. of pewter and a warming-pan are also found. The parlour was furnished with two tables (one of which was round) one carpet, one cupboard and cloth, eight chairs with four green cushions and thirteen stools, four window cushions, ten curtains, and andirons, hooks, fire-irons, etc. The house also contained another table and cupboard. The estate totalled £490, the house being worth about £148.

Mrs. Goodyear was the wife of the Governor, who survived her twelve years. His inventory (1658), with a total of £804-9-10, also shows much comfort and elegance. Coverings, "carpets," hangings, cloths, curtains, cushions and linen abound. The seats comprise "three covered chairs, a great chair, twelve lesser chairs, a little chair, stools, six stools, six joined stools and two plain forms." Besides curtained beds, the furniture included chests, trunks, a chest of drawers, a cupboard, a court cupboard, a side cupboard, a "screetore," a drawing table, a long "draw table," two round and two small tables. Brass andirons, silver plate, and the usual pewter and kitchen stuff in sufficient quantity are also found.

The "great chair," above mentioned, was undoubtedly similar to the one opposite, which is a massive piece of furniture of turned and carved oak. The joints

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CARVED OAK CHAIR

Brought to Ipswich in 1634. *Owned by the Essex Institute, Salem, Mass.* *See page 165.*

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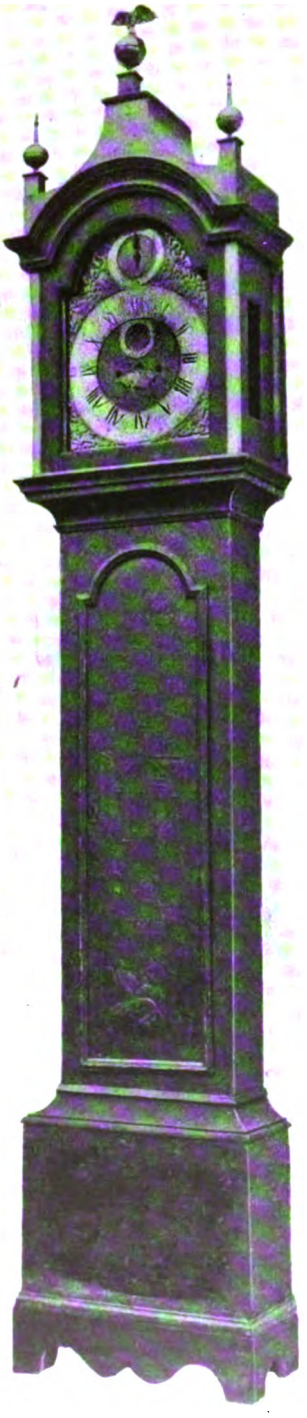
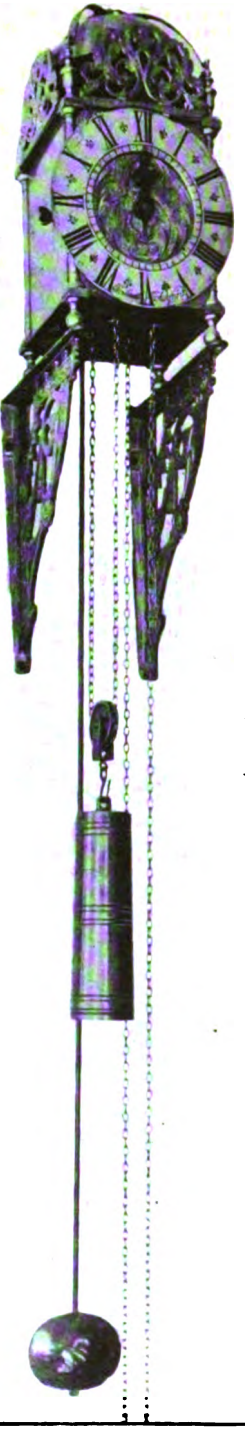


CLOCK WITH JAPANNED CASE

Made in England. Owned by Mr. Walter Hosmer, Wethersfield, Conn. See page 171.



BRASS CLOCK WITHOUT C

Owned by Mr. Henry Fitz Waters, Salem, See page 172.

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are mortised and tenoned and held together with wooden pegs. This kind of "baronial oak" was still found in many houses during the Jacobean period. The desirability of the ever present cushion is very evident. This handsome specimen was brought to Ipswich by the Dennis family in 1634, and was presented by Mr. Robert Brookhouse to the Essex Historical Society, Salem, Mass., in 1821. A similar chair, which differs only in carving and inlay, is owned by Mr. John J. Bingley, of Hanover, Penn. An oak chair said to have been brought into the country in the *Hector* in 1633, among the possessions of the first emigrants to Newbury, is owned by Miss Poore at *Indian Hill*, near Newburyport, Mass.

Mr. Francis Brewster, another of the early notabilities of New Haven, died in 1647, when the colony had already lost much of its prosperity. His estate was valued at £555, whereas four years before it had been valued at £1,000. In the *Great Ship* he had lost £50. His "house, home lot, and all the farm" were appraised at £200. His furniture was not especially rich, though by no means plain. An East India quilt and an East India cabinet and some blue dishes show the intercourse with the neighbouring Dutch settlement of New Amsterdam, which was a great emporium for Oriental goods, as will appear in our next section. Besides the beds and a good deal of linen and pewter, the most noticeable articles are a looking-glass, four window cushions, five other cushions, and three blue chairs. The only other seats mentioned are three stools. He also has "two old sackbuts." He was connected with our next example, Fear Brewster having been married to Isaac Allerton in 1626.

Isaac Allerton, the enterprising and restless gentleman

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trader, fifth signer of the Mayflower compact, lived in Plymouth, New York, Virginia, and, finally, New Haven. There he had a "grand house on the creek with four porches." When it was pulled down the workmen reported that the timber was all of the finest oak and the "best of joiners had placed it in position." At his death in 1658, his estate only amounted to £118-5-2. The furniture was small in quantity, though by no means common. It included a great chair and two other chairs, a draw table and a form, a chest of drawers, a small old table, five cushions, carpets, beds, five brass candlesticks, and the usual pewter, andirons, etc.

A fine example of the most fashionable table at this period faces page 160. It was originally one of the varieties of small "drawing tables." The top slab is comparatively new. The great bulbs in the legs are black with the favourite ebony effect found in all the drawing tables and so many of the old bedsteads. This is a rare specimen, as the table with a drawer seldom occurs in the New England inventories so early as this. It was brought to Salem by John Pickering in 1636, and has been in the present Pickering house ever since it was built in 1650, where it is now in the possession of Mr. John Pickering.

Governor Theophilus Eaton, who was for so long the dominant figure in the New Haven Colony, had a very fine home for his numerous family. He died in 1658, and we cannot find a better example of a man of wealth and position. Unlike the majority of so many houses of the day, his hall contained no bed. We find two tables, one round and one "drawing"; the latter was attended with two long forms. Then there were two high and four low chairs, four high and two low stools, and six high joint stools. To

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make these comfortable, there were six green and four set-work cushions. A livery, or court, cupboard stood against the wall and was covered with a cloth and cushions. There were two fireplaces in the hall, garnished with one large and one small pair of brass andirons, tongs, fire pans, and bellows. The tables were adorned with two Turkey carpets. There was also "a great chair with needlework." Other articles mentioned are a pewter cistern and a candlestick. The livery cupboard above mentioned was probably the "dresser" against which the Governor's violent wife thumped her step-daughter's (Mistress Mary's) head, according to the servant's evidence at the lady's trial.

The parlour contained a bedstead and trundle bed, with curtains and bedding, a great table, a livery cupboard, a high and a low chair, six high stools with green and red covers, two low stools and the usual brass chimney ware.

"Mr. Eaton's chamber" contained a canopy bed with feather bedding, curtains, and valance, a little cupboard with drawers, another bed, bedding and curtains, two chests, a box, and two cases of bottles, a desk, two chairs, three high joint stools and three low stools. The room had hangings, and curtains were at the windows. The hearth had its usual appointments of brass, and an iron back.

Other apartments included the "Green Chamber," in which the table and cupboard cloths, carpets, cushions and curtains were green and some of them laced and fringed. There were also Turkey-work and needlework cushions and rich hangings about the chamber. A bedstead with down bedding and tapestry covering, a great chair, two little ones, six low stools, a looking-glass, a couch and appurtenances, a short table, a cypress chest and a valuable

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"cubbord with drawers" were also found here. The fireplace with brass furnishings was not wanting.

The "Blue Chamber" was also plentifully furnished, the hangings, rugs and curtains being of the same hue.

A great deal of household linen was kept here in two trunks, an iron-bound case, and a great cupboard with drawers, which was worth half as much again as the one in the "Green Chamber."

There were three other chambers besides the kitchen and counting-house, all sufficiently furnished. The counting-house contained "a cupboard with a chest of drawers," which was the most expensive article of furniture in the house, being valued at £4, a square table, a chair, and two iron-bound chests, besides some other trifles. The house contained china, earthenware, pewter, silver plate, and the usual kitchen stuff; and some books, a globe and a map valued at £48-15-0 also occur. The total amounted to £1,440-15-0. The decline of prosperity had affected the Governor, in common with the rest of the community, since in 1643 his possessions had been valued at £3,000.

The great cupboard with drawers in the "Blue Chamber," as well as those in the "Green Chamber," cannot be better illustrated than by the example, belonging to Mr. Charles R. Waters, Salem, Mass., and shown on page 169, the panelling and applied black spindle ornaments of which were in great favour, during this period, for cupboards as well as for chests and chests of drawers. These ornaments were often made of maple and stained black to represent ebony. When brass trimmings are found, these are often later additions, as the handles were generally wooden knobs in character with the spindles. In most of the cupboards, chests, etc., the drawers are not in pairs, as

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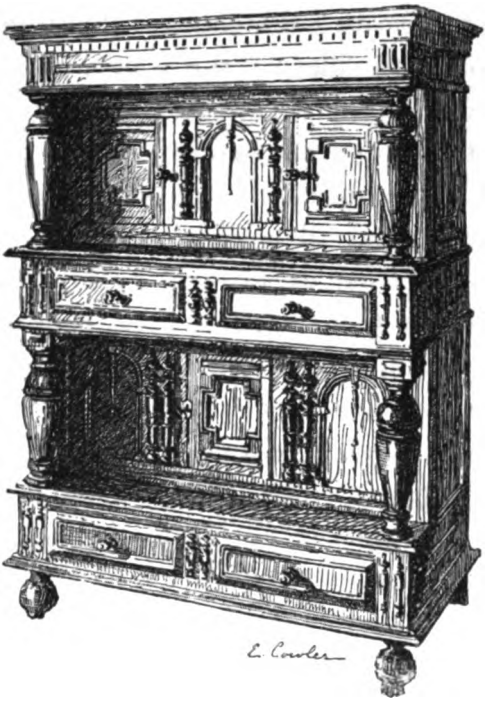
they appear, and as the knobs and divisions would seem to show, but are one long drawer, as in this example. (See also facing page 214.) The compartments above and below the middle drawer are fitted with shelves. A glance at this plate will make perfectly clear what is meant by the frequent mention of plate and porcelain on the cupboard, in the cupboard, and on the cupboard head. The cupboard has already been defined on pages 22 and 36.



OAK CUPBOARD WITH DRAWERS
In the house of Mr. Charles R. Waters, Salem, Mass.

The household possessions, already enumerated, afford ample evidence that comfort and elegance were by no means rare in the New England home during the reign of Charles I. The fanatical Puritan, with his hatred of images and idolatrous pictures and carving, was not yet in full control. England was still the principal battle-ground, and on the execution of the King in 1649, the colonies received a large influx of fugitive Royalists, followed in turn by Cromwell's followers at the Restoration eleven years later. Domestic carved oak naturally shared somewhat in the disgrace into which ecclesiastical art work had fallen in Puritanical minds. The

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bare walls and hideous plaster ceiling, for which our thanks are still due to the Puritan iconoclasts, doubtless extended their severe influence to the furniture in a "root-and-branch" community. Anything that recalled the carved rood screens, high altars, or choir stalls, would be objectionable, and so the great carved oak chairs, chests, livery cupboards, cabinets, etc., became unpopular with this class on both sides of the water, and Dutch influences in furniture reached New England through Leyden and New Amsterdam even before the style accompanied William of Orange into Old England. It must not be supposed, however, that all were of the same mind. New England was not settled exclusively by Nonconformists and schismatics. Roger Conant was a good type of the Episcopalian, and Sir Christopher Gardiner was as dissolute and turbulent as the average cavalier was reputed to be by the godly. Men of birth and breeding, men accustomed to courts and kings' chambers, men of means and respectability, were by no means the exception in the various settlements. Sir Harry Vane was only a sojourner in the land; but the Saltonstalls were aristocratic settlers. Ladies of title also did not hesitate to cross the seas and incur the hardships and dangers of a frontier life. Among others there was Lady Arabella Johnson, the daughter of an English earl. She, however, died at Salem within a month of her arrival, in August, 1630; and her husband soon followed her. Lady Susan Humfrey, sister of the Earl of Lincoln, also arrived at Boston in 1634. It was not poverty that brought them here. Then there was Lady Moody, a cousin of Sir H. Vane, who came to Salem in 1639. Unfortunately, she seriously differed with the local authorities on the subject of baptism and found it convenient to proceed further be-

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fore very long. In 1643 she went to Gravesend (L. I.), and died there in 1659. Isaac Allerton successfully steered his political craft through the shoals and breakers of the corrupt Stuart court; and Brewster had been with Secretary Davison before he fell into disgrace with the Virgin Queen. Men of position, wealth and learning came to New England in considerable numbers.

In 1638 Winthrop notes in his diary: "Many ships arrived this year, with people of good quality and estate, notwithstanding the Council's order that none such should come without the King's order." Among those who intended to come, history mentions Oliver Cromwell himself. If he had not been prevented, Charles I. might not have lost his head. Some of those who arrived were quite wealthy: Thomas Flint, of Concord, brought in an estate of £2,000. Numerous inventories show that this class of settlers was not satisfied with such primitive furniture as could be constructed with a hammer, board and nails. "Baronial oak," plate, pictures, clocks, fine linen, tapestry and other hangings testify of luxury in addition to mere convenience. It is noticeable too that even ministers of the Gospel would "manage to submit to these luxurious superfluities." The Rev. John Norton's inventory (Boston, 1663) amounted to £2,095-3-0. Among his numerous possessions were 729 books, £300; 132 oz. of plate, £33: a case of drawers containing English and Spanish coins, £135; and a clock and case in the parlour. Another divine who owned something beyond his staff and scrip was the Rev. Joseph Haines, of Hartford. In 1679, his estate totalled £2,280.

Mr. Norton's clock and case is a very early instance of the tall clock. An early example of one with a japanned

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case faces page 168. According to the name on the dial, it was made by Thomas Gardner, who was a member of the London Society of Clockmakers in 1687. This specimen belongs to Mr. Walter Hosmer, Wethersfield, Conn. The brass clock without case is of earlier date. It was made by Jno. Snatt, of Ashford, and belongs to Mr. Henry Fitz Waters, Salem, Mass.

Evidence of "bravery," fashion and other worldly vanities are plainly visible in New England during the seventeenth century, despite the efforts of the city fathers to repress such forms of sin. The pursuit of worldly pleasure gave great trouble to the patriarchs. The taste for elegance in the home, or the love of fine linen, was not left behind in England by all the pilgrims, by any means. An extract from a letter written by Winthrop in 1630 shows how serious the evil was in some cases. "A godly woman of the church of Boston, dwelling sometime in London, brought with her a parcel of very fine linen of great value, which she set her heart too much upon, and had been at charge to have it all newly washed and curiously folded and pressed, and so left it in the press in her parlour over night. She had a negro maid who went into the room very late, and let fall some snuff of the candle upon the linen, so as by morning all the linen was burned to tinder, and the boards underneath, and some stools and a part of the wainscot burned, and never perceived by any in the house, though some lodged in the chamber overhead, and no ceiling between. But it pleased God that the loss of this linen did her much good, both in taking off her heart from worldly comforts, and in preparing her for a far greater affliction by the untimely death of her husband, who was slain not long after at Isle of Providence."

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The press mentioned above is plainly not a press cupboard, so often occurring in the inventories, but the screw-press which is still used in some modern households for keeping the linen smooth. The linen must have been exposed for the maid to be able to drop candle snuff upon it. The "boards underneath" also show what it was.

Skilled craftsmen were among the immigrants, not merely carpenters and housewrights, but turners, joiners, cabinet-makers and even carvers; and these men were quite capable of making all the furniture in fashion from the excellent and varied timber that abounded in the woods. The principal woods used were oak, ash, elm, walnut, maple and pine. Red cedar also frequently occurs. As new fashions were introduced from abroad, they were copied here, and the constant arrivals of English and foreign workmen rendered importations unnecessary except in the case of what only the rich could afford. Even the joiners seem to have produced most of their work to order and to have kept a modest stock. As an example, we may take David Saywell, who died in Boston in 1672. He was an Englishman who came from Salisbury. His goods on sale consisted of "new bedsteads, 32 shillings; 10 joint stools and 6 chair frames, £2; 24 pairs of iron screws and nuts, £2-8-0; glue, 3 shillings; 2 chests, 3 tables, 1 cupboard, 2 desks, 2 boxes, 2 cabinets and some new work in the shop not finished; working tools, a lathe and benches in the shop, £5; boards and timber in the yard, £14." John Scotton, another joiner of the same township (died 1678), had in his shop: 4 boxes, 7 shillings; 3 chests, 18 shillings; 2 bedsteads, £1-12-0; 1 chest with drawers, £3; and boards, plank, timber and joiner's tools to the value of £20-6-5. Three pounds was quite a high price for a chest

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of drawers at that day, and shows that it must have been an unusually fine piece of workmanship.

An example of an ornate chest with drawers of native manufacture faces page 176. It consists of two long drawers beneath a roomy well, the whole supported by four plain square legs. The ornamentation consists of maple or birch applied spindles, stained to imitate ebony, and painted panels. The designs are conventional roses and leaves of ivory-white and rich red, and the panels are of soft wood, as was customary with painted chests made in Connecticut and the vicinity during the seventeenth century. Sometimes, in similar specimens, the colouring is blue and green. This piece belongs to Mr. Walter Hosmer, of Wethersfield, Conn., and has been in the possession of the present owner's family for several generations.

Labour was of course particularly valuable in the new colonies. In 1626, the court of Plymouth Colony decreed that "no handicrafts men soever as taylors, shoemakers, carpenters, joiners, smiths, sawiers, or whatsoever which doe or may reside or belong to this plantation of Plimoth shall use their science or trads at home or abroad, for any strangers or foriners till such time as the necessity of the colony be served." In 1630, the rate of skilled labour was sixteen pence per day. In 1633, master carpenters, sawyers, joiners, etc., are forbidden to receive above two shillings per day, "finding themselves dyett," and not above fourteen pence if boarded. The joiners who came here were not all indentured servants; some were already prosperous tradesmen in England. In 1637, Samuel Dix, joiner, left Norwich for Boston with his wife, two children and two apprentices, William Storey and Daniel Linsey. In 1635, John Davies, aged twenty-nine, arrived in the *Increase*;

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and Ralph Mason, aged thirty-five, with wife and four children in the *Abigail*. A joiner named Edward Johnson, who was certainly prosperous, arrived two years later from Canterbury, with his wife, seven children and three servants. Two Salem joiners mentioned in 1665 and 1671 were Samuel Belknap and John Taylor.

Although skilled labour was a great desideratum in New England, the town authorities were very careful not to admit shiftless persons into the community. Somebody had to go bail for every new comer who was without visible means of support. Numerous instances of this custom exist. For example, on August 30, 1680, we read: "I, John Usher, of Boston, merchant, bind me unto Captain Thomas Brattle, treasurer of the said town in the sum of forty pounds that William Smith, joiner, shall not be chargeable to the town." Again on December 25, 1680, we find that Robert Medlecot, merchant, signed the bond of John Blake, joiner. There seems to have been nothing approaching a guild, or solidarity, in the various trades: those who went on the bond of others were not necessarily of the same trades.

To take a few examples: October 31, 1681, William Taylor and Eliakim Hutchinson became sureties to the town for John Clarke, cabinet-maker, and Robert Holland, joiner, and their families. June 25, 1682, Manasses Beck, joiner, is surety for John Hayward, shopkeeper, and family; July 31, 1682, Ebenezer Savage, upholsterer, for John Burder and family; July 30, 1683, William Killcupp, turner, for Roger Killcupp and family; David Edwards, mariner, for William Davis, clockmaker and family; Joshua Lamb of Roxbury, merchant, for John Wolfenderer, upholsterer, and family; October 27, 1684, Thomas Stapleford, chairmaker,

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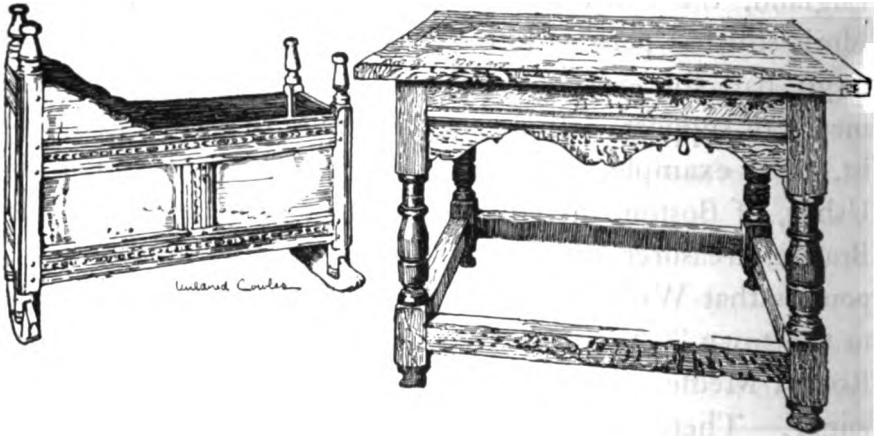
for Thomas Mallet, draper, and family; August 5, 1685, Thomas Wyborne and Stephan Sergeant for Joseph Hill, varnisher, and family; March 31, 1690, Solomon Raynsford, joiner, for Edward Morse and family; May 7, 1697, Jeremiah Bumstead, joiner, for Provided Medwinter and family; June 24, 1700, William Crow, trunkmaker, for Exercise Connant and family. In a list of persons not ad-



OAK CRADLE AND TABLE

Belonging to the Coffin family. Now owned by the Newburyport Historical Society.

mitted as inhabitants of Boston in 1683 we find one "Alexander More, upholsterer, at Philip Squires."

On this page is shown an oak cradle made in 1680 by Sergeant Stephen Jacques for John, the eldest son of Moses and Lydia Coffin. The oak table belonged to Joseph Coffin of the same family. Both pieces were presented to the Newburyport Historical Society by H. and A. Little, of Peabody, Mass. Sergeant Jacques was a master workman who built the meeting-house.

Prosperous joiners and turners were plentiful throughout New England. In 1647, Edward Larkin of Charleston, turner, sold a tenement. Thomas Roads was a joiner of

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OAK CHEST WITH DRAWERS AND PAINTED PANELS

Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 174.*

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OAK CHEST WITH DRAWER

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local importance at Kittery, Me., in 1680, and his name appears in many deeds. Others of that trade in York County were Philip Hubbard, Joseph Hill, Nathaniel Mendum (Portsmouth), Samuel Brackit, Joseph Harris, John Norton, and John Woodbridge of Newbury, who was quite wealthy. It must be remembered that the joiner was what we now call the cabinet-maker. The latter term seldom appears in the records, though, as we have noted, John Clarke, cabinet-maker, went to Boston in 1681.

The brave Phineas Pratt, prominent in the disasters that overtook Thomas Weston's colony in Weymouth in 1622, was a joiner; so also was Kenelm Wynslow, of Plymouth in 1634; a certain John Jenny was apprenticed to the latter for five years, and died in 1672. Others of that craft who lived at Boston during the seventeeth century included Jacob Fernside, Samuel Chanler, Samuel Clough, Thomas Edwards, William Smith, Thomas Hichborne, David Stephens, Mathew Turner, Richard Draper, George Nickerson, Jacob Halloway, William Wilson, John White, William Payne, Thomas Livermore, William Howel, John Pricherd, Henry Messenger, Ralph Carter, John Cunnabel and Thomas Warren. Henry Messenger was a joiner residing in Boston prior to 1640; he died in 1681, owning property appraised at £500. To his eldest son John he left "five shillings and no more for reasons best known to myself." Another son, Henry, was a joiner also. He died in 1686 worth £338. His timber, boards, plank, working tools and glue at the shop were valued at £12-9-6. He did not keep any stock. He had an apprentice named Benjamin Threadneedle. The records occasionally give us a hint of the actual work done by these local tradesmen. Captain William Hudson, who seems to have kept an inn, died in

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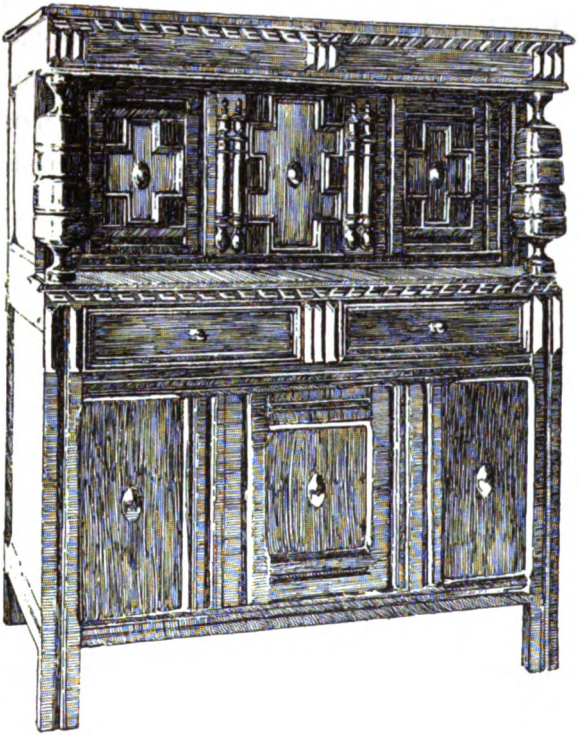
1690. At that day the public rooms had distinguishing names. In this case the rooms were called the "Rose," "Anchor," "Castle," and "Swan." The "Castle" and "Swan" contained two cupboards, each appraised at eight shillings, made by Nathaniel Adams of Boston. At his death in 1690, the latter had ash, oak, ironwood and lignum-vitæ in his shop. Thomas Livermore had in his shop at his death in 1710, "two cases of drawers part made, and 100 feet of black walnut, £2-15-0." Ralph Carter (died 1699) was worth £72, of which his tools and turning-wheel came to £6. Matthew Smith, turner, and Thomas Webb and Jonathan Wardell, joiners, also lived in Boston at the close of the century. The latter was quite wealthy, his estate amounting to £1,207 at his death in 1721.



COURT CUPBOARD
Owned by Mr. George Dudley Seymour, New Haven, Conn.

The example, on this page, of an oak court cupboard, supposed to have been made by a New England joiner, is owned by Mr. George Dudley Seymour, of New Haven,

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Conn. Ebony was scarce in this country, and therefore the black egg ornaments and turned pillars of this piece are of white wood stained black to represent this wood. However, it is not to be concluded from this fact that every specimen with stained black ornaments is of native make, for pieces of English and Flemish make frequently have ornaments of pear and other woods stained in imitation of ebony. It will be noticed that this specimen is almost identical with the one on page 207.

Although New England possessed such varied and bountiful woods, choice foreign timber was not entirely despised. Even cedar was brought in from Bermuda and used in the construction of chests, and yet mahogany, strange to say, was very slow in coming into favour, even if it was generally known to the cabinet-makers. It seems to have been practically non-existent in Boston till about 1730, when an occasional table or dressing-box begins to appear in the inventories. The amount of furniture made in the colonies, however, must have been considerable, since it became an article of trade with the southern colonies, and articles of New England furniture are expressly mentioned in the Charleston inventories. Delicate workmanship was at the command of the native cabinet-makers. Edward Budd, a carver by trade, was living in Boston as early as 1678; Richard Knight was another who paid his tax in 1685, and the names of other members of the same craft would reward research.

A specimen of native carving of this period faces page 178. It is a panelled oak chest with one drawer, and belongs to Mr. Walter Hosmer, Wethersfield, Conn.

Another branch of the business was upholstery. Joseph Juet, an upholsterer, appears on the Boston tax list for

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1688. A set of carpenter's and joiner's tools is found in the inventory of many a yeoman, husbandman and tradesman, so that much household furniture of the rougher sort, such as boards and trestles, forms, benches, settles, stools, etc., must have been knocked together for common use by many a householder. To be handy with the tools was a common accomplishment. Entries in the diary of the Rev. Jasper Green, of Salem, at the close of this period, show that members of the ministry took pleasure in manual labor of all kinds. The following are a few examples: "1707, Apr. 1, Turned the entry door. Apr. 9, Saml Goodale making our clock case. May 6, Very busy finishing our clock case. May 9, Coloured our clock case. Aug. 11, I got the mantel-tree."

In the early part of this century, chairs were the seats of the mighty only; the more prosperous households rarely contained more than two or three, and these are usually found in the hall. The chair was a seat of ease for rest after the day's toil; it also had a certain dignity, and was reserved for the heads of the house. Stools, forms and settles constituted the ordinary seats. In 1652, the only seats in Adam Winthrop's house were four chairs, a settle-chair and fourteen stools. Before 1650, the inventories seldom specify the kind of chair; but there were few varieties. The value of the ordinary chair was very slight; a common entry in the inventories is a trifling sum set down to "wooden goods and other lumber," thus contemptuously dismissing all the wooden furniture in the house. The cheapest kinds of chairs that were considered worth separate appraisement were eight pence each, which sum was a joiner's wages for about half a day. The prices vary greatly, however. In 1646, four chairs and six stools come to forty shillings;

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CARVED OAK CHAIR
Owned by Mr. Walter Hosmer, Wethersfield, Conn.

and in 1652 four small chairs are six shillings, while two chairs and a child's chair are five times as much.

The child's chair was very general. It is noticeable that its form has not changed to the present day. It was made of oak, and several carved examples of a child's chair

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with solid back, sides and seat still exist in museums. The more usual kind, however, had turned arms, rungs and uprights, and was rush- or sedge-bottomed. A bar was fitted into holes at the ends of the arms to keep the child from falling out, and a foot-rest was fitted at a convenient height as in the modern chairs. William Blanchard (1652) had a child's chair which, together with two others, evidently of the same make (carved oak probably, considering the very high price), was valued at £1-10-0. An example of a child's chair faces this page. It was brought from England by Richard Mather in 1635. It long remained in the family and was used by Increase, Cotton, and Samuel Mather. The foot-rest has been lost, but the holes are still visible; the rod that served to keep the child from falling out has also disappeared with time. The chair is now in the rooms of the American Antiquarian Society at Worcester, Mass.

The various kinds mentioned were the "wainscot," or oak, chair with solid sides, seat and back, sometimes plain, and sometimes ornamented with carving in relief; the turned chair, with massive and ugly legs, rungs and back bars; "matted," "bass," "wicker," "joined," "wrought," Turkey-work and leather chairs. With the exception of "wainscot," the wood is rarely mentioned, although black walnut was rapidly growing in favour as a substitute for oak and was soon to take its place.

An example of the carved oak chair has already been given facing page 164. Another without arms, belonging to Mr. Walter Hosmer, Wethersfield, Conn., appears on page 181.

The leather chair existed in several varieties and was expensive. The seven leather chairs in John Cotton's

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TABLE

From the collection of the Wayside Inn, Sudbury, Mass. Owned by Mr. E. R. Lemon.
See Page 202.

CHILD'S CHAIR

Owned by the American Antiquarian Society, Worcester, Mass. *See page 182.*

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RUSH-BOTTOMED CHAIR

Originally owned by Philip Reed (1698); now in the Antiquarian Society, Concord, Mass.

See page 187.

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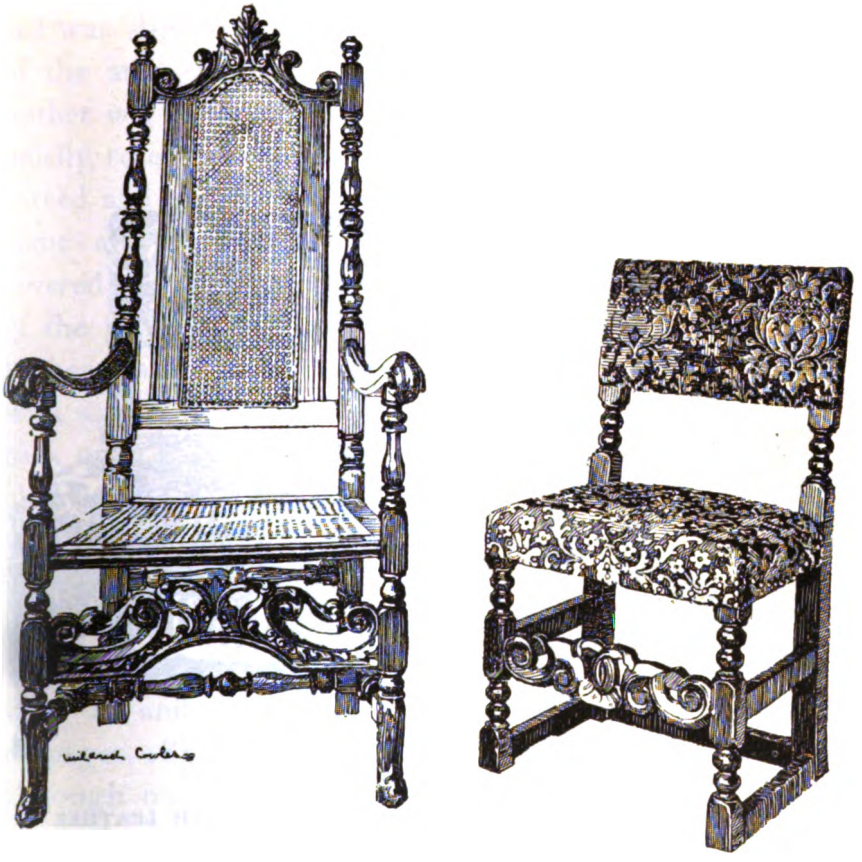

CARVED OAK CHAIR AND CHAIR ORIGINALLY COVERED WITH LEATHER
From the house of Mr. Charles R. Waters, Salem, Mass

Great Parlour in 1652 cost £3, which was also the value of the eight "red leathered back chairs and two low leather back stools" standing in the parlour of Captain William Tinge in 1653; whereas the "seven leather and one green chair" in the hall of Major-General Gibbons in 1654 were worth only £1. William Paddy had "eleven Russia leather chairs in the hall, at eleven shillings, and five others, £3-5-0," in 1658; and six old leather chairs belonging to John Coggan at the same date were together

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CANE CHAIR AND CHAIR ORIGINALLY COVERED WITH LEATHER
Both specimens are owned by Miss Hayes, Cambridge, Mass.

valued at twelve shillings. This John Coggan was a merchant who in 1633 opened the first shop in Boston. In 1659, Jacob Sheafe's estate included twelve red leather chairs, £5. The leather chair was therefore worth from two to thirteen shillings, and was found only in the best houses. The above gentlemen were all wealthy Bostonians.

The leather chairs were made high and low, with and without arms. The high one in its simplest form was what is now commonly known as the Venetian chair, and was very general throughout Western Europe in the late Elizabethan and Jacobean periods. It had a square frame

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and was slightly carved on the front feet, projecting ends of the arms, and tops of the back supports on which the leather was fastened with brass studs. The top of the back usually rose in a curved peak and the arms were slightly curved and ended in a scroll. The leather back did not come all the way down to the seat. The seat was also covered with leather fastened down with studs. The arms of the owner were often stamped upon the centre of the leather back. The low leather chair was still simpler, with square frame, the leather leaving the lower part of the back open. More elaborate specimens, such as the Spanish chairs made of chestnut, had dark brown leather stamped with scrolls, birds, animals and floral designs. The framework was carved with leafwork and scrolls, similar to the cane-backed walnut chair, which it closely resembled.

This style of chair has already been fully illustrated in Parts I. and II. Two additional examples may be seen on pages 183 and 184. These were low leather chairs, although now upholstered with modern materials: that on page 183, with a carved oak front bar, is now in the home of Mr. Charles R. Waters, Salem, Mass. The second one on page 184 is of somewhat later date and is owned by Miss Hayes, in Cambridge, Mass.

The wicker chair of woven willow and other pliant twigs occurs quite early. It was cushioned and luxurious, and worth as much as a good leather chair. In 1652, John Cotton's wicker chair was set down at six shillings and eight pence,—eight pence more than his four bass chairs. Four shillings was the sum credited to another belonging to William Paddy six years later. In Henry Webb's bedroom (1660) was a wicker chair and cushion, £0-5-0. In 1646, Christopher Stanley had "one Cabbin

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RUSH-BOTTOM AND CANE CHAIRS

The central one transformed into a rocking chair. Owned by the Connecticut Historical Society, Hartford, Conn.

and one wicker chair, £1-10-0,"—an exceedingly high price.

The bass-bottomed chair was worth from one to two, the "mat" chair from two to three, and the joined chair from four to five shillings. The value of the "sedge" chair was about eighteen pence. Rush-, reed- and sedge-bottomed chairs were very plentiful and popular.

The rush-bottomed chair was often painted green, the fashion having been brought in by the English settlers from Leyden. In North Holland this "green" chair was universally used during the seventeenth century, and the name frequently occurs in the New England inventories. Another green chair often mentioned, however, is of quite a different nature and far more costly.

Examples of rush-bottomed chairs are shown facing

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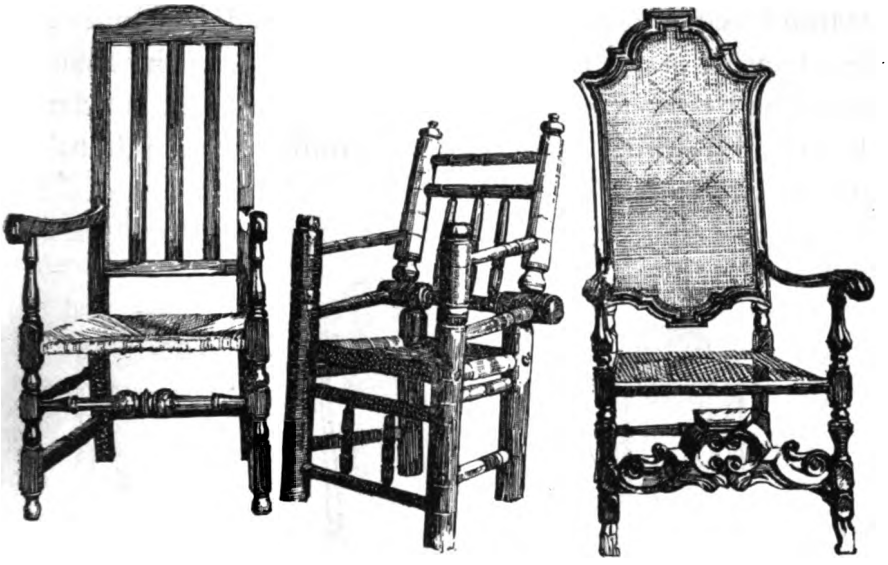

RUSH-BOTTOM, TURNED AND CANE CHAIRS
Owned by the Connecticut Historical Society, Hartford, Conn.

page 184 and on pages 186 and 187. The one facing page 184 originally belonged to Philip Reed (1698) and is now in the Antiquarian Society, Concord, Mass. It is an early example of the "wing chair." The back and sides are covered with a gay flowered *cretonne*. The rush-bottomed chair with back of slats painted black, on this page, belonged to the Stanley family of Connecticut and is now owned by the Connecticut Historical Society, Hartford, Conn. The central chair on this page is an oak turned chair of the seventeenth century, clumsy and heavy; to the right of this is a cane chair that came from the Wyllys home, *Charter Oak*. It is interesting to compare this with one of Penn's chairs on page 85. These specimens are in the possession of the Connecticut Historical Society, Hartford, Conn., which also owns the pieces represented on page 186. The one in the centre is an old chair. It has been

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transformed into a rocking chair in the rudest manner and feeble arms painted black have been added. The chair to its right has four splats rounded at the back and cut flat in front. The third chair is rush-bottomed with split balusters in the back.

CANE CHAIRS
Owned by the American Antiquarian Society, Worcester, Mass.

The three chairs from the American Antiquarian Society, Worcester, Mass., are also typical forms of this period.

In some of the wealthier houses, the severe form of chair that had to be made really comfortable with a cushion was supplemented by another kind that made its way into England from Venice. The chairs were upholstered on the arms, seat and back, and the legs were made in the

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shape of a curved X. Many examples of this style of chair are to be seen in the seventeenth-century pictures. The chairs were accompanied with stools and often with foot-stools, also supported by the curved X legs, and with stuffed seats. Two armchairs and six stools made up the set, and an upholstered sofa, or couch, often went with it. These were certainly brought into New England before 1650, and the favourite colours in which the pieces were upholstered were red, green and blue. Captain William Tinge (1653) had in his hall "one great green chair, six high back chairs and two low back chairs, and one old green elbo chair all cased, £6"; and "one green couch laid with a case, £2-10-0." In another room there was "a great cushion for a couch, £1." These high prices show that the articles belonged to the class of sumptuous furniture. An interesting example of a couch of cane, with an armchair the seat of which should be cane like the back, appears on page 190. These pieces originally belonged to the Bulkeley family and are owned by the Antiquarian Society, Concord, Mass. The hall of Major-General Gibbons (1654) contained one green and seven leather chairs valued at £1. Velvet and damask were the materials used in upholstering these chairs. William Paine (1660) had four red stools and two red cloth chairs with fringe. Major-General Gibbons possessed ten yellow damask chairs which, although old, were worth £4-10-0. In the inventory of the late Comfort Starr of Boston (1659) a "great damask chair" also occurs. The hall chamber of Henry Webb (1660) contained "seven green chairs and stools, four with fringes and three with galloone, £3-10-0;" and twelve leather chairs, six low and six high, £4-4-0. These "green" chairs were therefore in the same class with the

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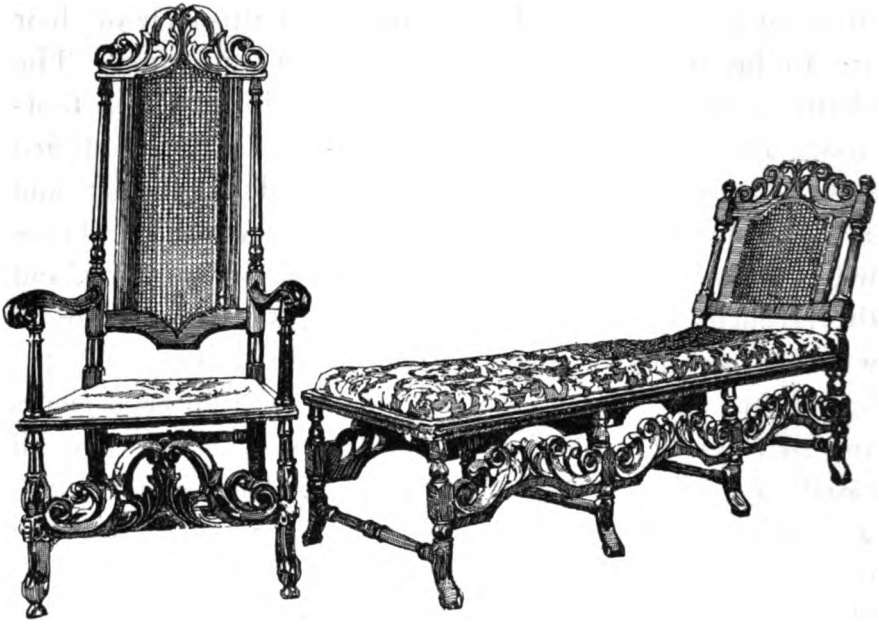

CANE COUCH AND ARMCHAIR
Owned by the Bulkeley family, now by the Antiquarian Society, Concord, Mass.

finest Russia-leather chairs of the day and must not be confounded with the Dutch green rush-bottomed chairs.

The Turkey-work chair was also in use before 1650. It was equal in value to the best leather chair. In 1658, William Paddy had two, valued at sixteen shillings each; but it became cheaper before long. Its bright-coloured worsted designs made it very popular and, as chairs came into common use during the second half of the century, it was found in almost every household.

As we have seen, the stools which accompanied the chairs sometimes had cross legs, curved or straight, and padded seats covered with the same material as the chairs. The edges were usually fringed.

The buffet (not tuffet), the seat occupied by Little Miss Muffet of nursery-rhyme fame, has nothing to do with the

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other buffet (spelt beaufait and beaufitt in the inventories on its appearance late in the century) and must be carefully distinguished from it. In 1611 Cotgrave had defined the French word *scabeau* as a "buffit or joined stool to sit on." In Skinner's *Etymologicon* (1671) it is described as "a light seat without arms or back, indeed it may easily supply the place of a table." It usually had four turned legs with connecting stretchers close to the ground, and thus resembled a miniature table.

Governor Thomas Dudley's parlour chamber (1653) contained "a chair and two buffet stools and cover for chair, seventeen shillings; two green buffet stools, a livery cupboard and cloth, fourteen shillings." Other stools were the joint stools, and low and high stools. These had three or four legs, and were often made comfortable with cushions. Dudley's parlour contained "six joine stools, three chairs and ten cushions."

John Cotton (1652) had 26 chairs, including a little table chair, about 30 stools, 6 forms, and a couch. Captain Tinge's seats consisted of one form, one couch, 18 chairs and 20 stools. The latter were in considerable variety, consisting of 4 back stools, 4 low stools, 2 low stools with blue covers, 2 low stools with leather backs, 6 high Turkey-work stools, and 2 low leather stools. Thus stools were upholstered with the same material as chairs, and the addition of backs makes it hard to draw a sharp line between stools and chairs.

The foot-stool is seldom mentioned: Thomas Thatcher has a cricket in 1686.

During the second half of the century, chairs became much more plentiful, and a prosperous home contained a great variety while the stools gradually diminished in num-

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ber. In 1656, the wealthy Robert Keayne had only half a dozen chairs in the house, the other seats being stools and forms. Henry Shrimpton (1666) owned forty-two chairs and twenty-four stools. Antipas Boyse (1669) had forty-seven chairs and twenty-one stools. The varieties in these two houses included leather work with backs, low leather, Turkey-work, arm, wicker, low green, turned, low, child's, and matted high chairs; forty-two of the eighty-nine being some form of leather. The stools were joint, leather, wrought, and "cushion." In 1672, William Whittingham possessed forty-two chairs and but two wrought stools. These included fourteen Turkey-work, eight Russia leather, six calves' leather, one child's high, large arm, six low chairs with covers and silk fringes and "six covered with bayes." Richard Bellingham's stools were six and his chairs twenty-six in number in the same year. Among them were eight turned chairs with sedge bottoms and two cushions.

In 1675, Captain Scarlet had 6 Turkey-work, 2 wicker, 1 great wicker, 3 blue, 6 red, 6 high leather, and 10 red damask chairs. No stools are mentioned in his house, nor in those of John Freack (1675) and Nathan Raynsford (1676) who possessed forty-five and twenty-five chairs respectively.

In 1677, Hanna Douglas has seven serge and four small green chairs, and Hope Allen has a large and a small green chair and two green stools, worth £1-3-0.

No stools are in the inventory of Humphrey Warren (1680), nor of Jeremiah Cushing (1681): their chairs numbered sixty-three and fifty-one. John Wensley (1686) owned sixty-two chairs and six stools; Captain Thomas Berry (1697) fifty chairs and one stool; and Robert Brons-

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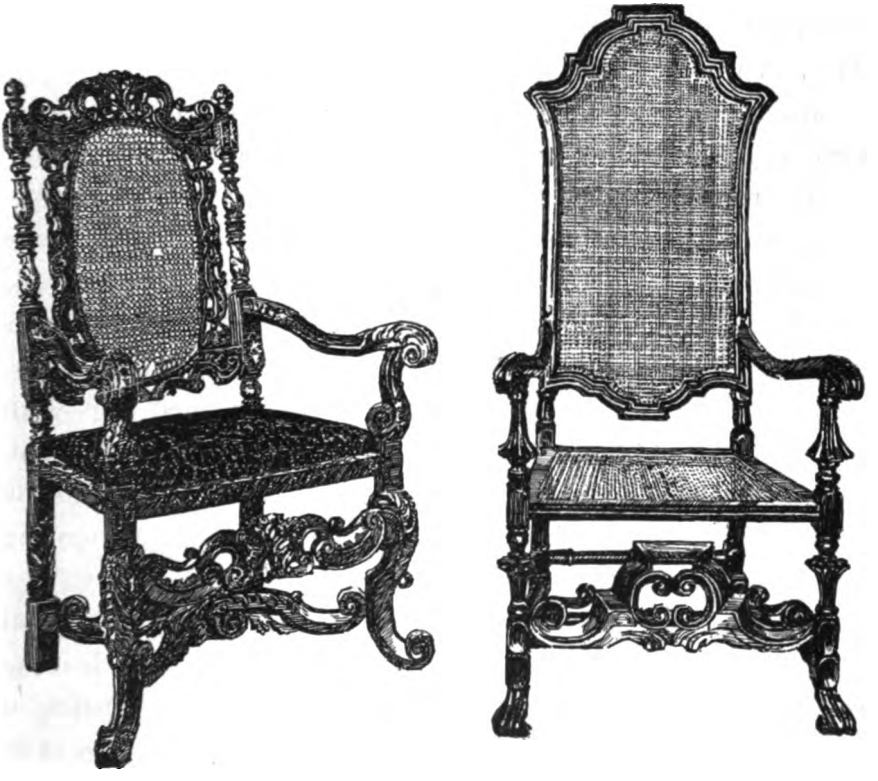
den (1702), sixty-nine chairs. The chairs and stools upholstered in red, green and blue are found in the best houses until the end of the century. In 1691 Dr. Jonathan Avery has "two red buffet stools wrought," twelve shil-



CARVED OAK CHAIR FROM NOVA SCOTIA AND CHAIR (CANE AND OAK) FROM THE WYLLYS HOME

Both specimens are owned by Mrs. Wainwright, Hartford, Conn. See page 194.

lings; and four green ones, sixteen shillings. The cheaper "green" chair also lingers: John White (1690) has "Six green flag bottom chairs," nine shillings. The material with which the seats were upholstered was often hand-worked: John Clarke (1691) had five needlework chairs worth five shillings each. There was more than one variety

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of the Turkey-work chair. Besides a cushioned armchair in Robert Bronsden's hall (1702), there were "six Turkey-work chairs," best sort, £3, and twelve ditto, worst sort, £3-12-0. A very handsome carved oak chair, the seat of which was originally cane like the back, was brought by Bishop Wainwright from Nova Scotia. This is owned by Mrs. Wainwright, Hartford, Conn. On the same plate is a cane chair of the period. This belonged to the Wyllys family, at *Charter Oak*, and is also owned by Mrs. Wainwright. A similar chair from *Charter Oak*, belonging to the same set, appears on page 187. The cane of these is particularly fine and gives a handsome effect.

The chair towards the end of the century is losing its rigid lines and submitting to the curves, sometimes grotesque, of the Dutch cabinet-makers. The turned legs with "Spanish feet," sometimes straight and sometimes scrolled, gradually develop well-defined knees and become cabriole legs with hoof and similar feet, at the same time dispensing with the curved front rail and turned straining-rails. The cane frame of the back is first divided in half by a central vertical bar, then the cane on either side disappears, leaving the splat, which is then rendered ornamental by cutting it into various forms. A glance at page 184 and page 186 will show this development. Presently the jar shape splat becomes the favourite; this is then pierced and carved, gradually following much the same course as Gothic window tracery. Meantime, the carved top sinks into simple curves that also develop into more elegant forms of the bow shape. The French Renaissance is rapidly making its influence felt in the second half of the century, and the Dutch are applying the squat forms they receive from the Orient. The carved oak period has passed and the cabriole

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SETTLE WITH FOLDING CANDLESTAND

From the Talcott House. *Owned by Mrs. Wainwright, Hartford, Conn.*

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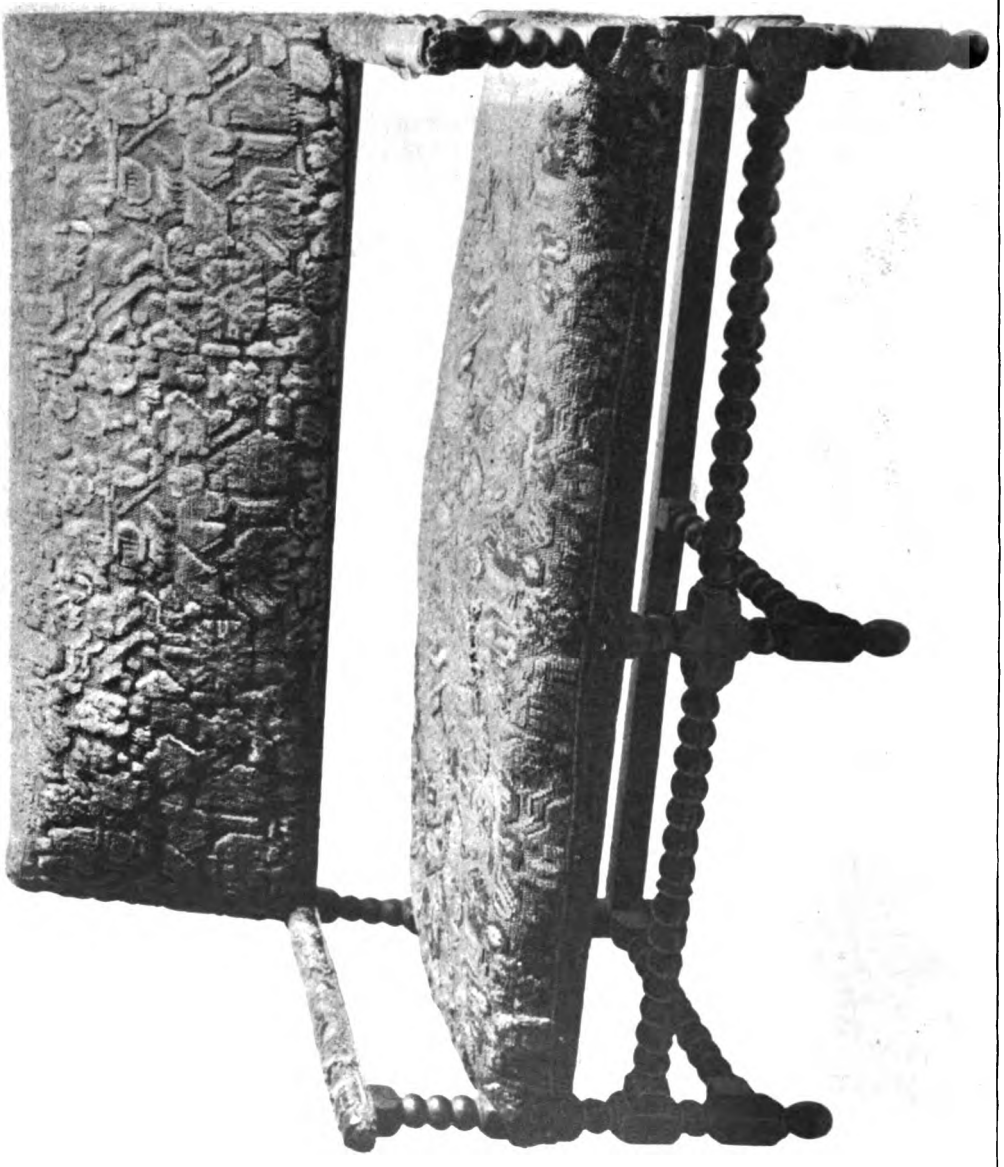

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leg, *bombé* shapes, and hoof and ball-and-claw feet are obtainable by those who like the new style. It is difficult to trace its coming in default of contemporary notice, but the change was by no means violent or sudden. A book had been published as early as 1550, by Jacques Androuet, in which there was a good deal of what we now call Pompeian design, although it did not become fashionable till the discovery of the buried city nearly two centuries later. In Androuet's book we also find a good deal of what is now styled "Louis Quatorze." Moreover, the leg of a table or a chair ending in an eagle's or dog's claw, and ornamented at the top with a low-relief acanthus leaf, is there exactly. Androuet also uses for ornamentation what Chippendale called "terms." Attention to these facts is drawn by Heaton in his *Furniture and Decoration in England During the Eighteenth Century* (London 1890–93).

Finally we have forms, settles, settle-chairs and table-chairs or chair-tables. The settle with its high back, pulled beside or in front of the fire, was a welcome shield against the bitter winter gusts that penetrated the wooden walls of the ordinary house. One of these, with folding candlestand, was long in the Talcott house, Hartford. This is shown facing page 194. It is owned by Mrs. Wainwright, Hartford, Conn. The settle was frequently carved and sometimes had a well, or a drawer, in the seat. Cushions often added to its comfort. A small settle was worth six shillings in 1652. A settle with drawers was appraised at one pound on the death of Thomas Scottow in 1661. Occasionally a "settle chair" is mentioned. The small settle was sometimes a combination table and settle, the back turning on a pin and forming the table-top, like the chair-table which was found in many houses (see page

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159). William Ludkin possessed an old chair-table valued at two shillings and six pence in 1652. In 1658, John Coggan had in his parlour "two table chairs, eight shillings"; and Francis Chickering of Dedham in the same year had a chair table, £2; so that the value of this article of furniture varies surprisingly, the difference being doubtless due to carved or inlaid ornamentation. A valuable settee (£2) is found among the household goods of William Bartlett of Hartford, in 1658. A fine Turkey-work settee of this period faces page 198. This was brought to Salem from Normandy by a Huguenot family about 1686. It is owned by the heirs of John Appleton and is now in the Essex Institute, Salem, Mass. The frame is oak and the colours of the Turkey-work are rose, blue, buff and light brown, curiously mixed with green, magenta and black.

Twenty years ago the average house was severe and bare so far as cushions were concerned; a soft cushion in a chair or on a sofa was a rarity. The taste for everything Oriental has changed all that, and hard horsehair has been practically banished, but we have only returned to the likings of our Puritan forefathers after all.

The stiffness and severity of the carved oak furniture was, as we have seen, greatly relieved by cushions. These are found in profusion in all the comfortable homes. There were cushions on the window-seat, on the chairs, on the settles, on the stools, and even on the cupboards. They were stuffed with down, feathers, flock, cat-tails and anything at hand that would serve. The coverings and cases for these cushions were even more varied than the filling. The ordinary cushion was worth about a shilling, and in 1666 feathers were worth eleven pence per pound. Henry

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Shrimpton possessed 834 pounds at that price. It is therefore evident that the shilling cushion did not contain feathers. John George of Watertown (1646) had 11 cushions, £1-10-0, kind not specified. Some of the materials with which cushions were covered appear from the following entries; 2 Turkey-work cushions, 1646; 3 gilt do, £0-8-0, 1650; 5 Turkey-work do, £1-2-6, 1652. Captain Tinge owned (1653) "6 raught window cushions in the presse, £2-0-0; 6 green do, £0-18-0; 6 Turkey do, £0-18-0; a great cushion for the couch, £1; 3 pair window cushions, £2; 1 velvet window do, £0-12-0; and 10 old cushions, £0-16-0." Simon Eire (1653) had 6 cushions, £2; 1 window do, 5 pieces of stuff for 11 cushions and 2 pieces of fringe, £1-13-0. Major-General Gibbons had 31 cushions, including "11 window cushions, 4 damask, 4 velvet, 2 leather, 1 Turkey-work, £1-10-0." Anne Hibbins (1656) owned a green say cushion; a "violet pinckt cushion, three shillings;" a velvet do, ten shillings; and a "wrought cushion with gold, five shillings." The material with which the cushions were covered frequently matched the curtains and valance, especially in the rich stuffs. The "carpets" and "cupboard cloths" were sometimes uniform also with the cushions and curtains. Needlework on the material was highly prized, and the ladies found time for much work of that nature. The above Anne Hibbins had in addition to her cushions: "a wrought cupboard cloth or great cushion cloth, green say valance, 1 green cupboard cloth with silk fringe, 1 green wrought do with do (£2), 1 wrought valliants, 5 painted calico curtains and valence, 1 cupboard cloth with fringe, and 1 wrought Holland cupboard cloth." Bridget Busby (1660) had 8 cushions, and 2 needlework cushions worth

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twice as much as all the others together. She also owned one wrought tester valued at £2-4-0. This sum was more than the total of the furniture of her room, which consisted of a table and form, a round table, two chairs, a stool, two covered stools, six pictures, a great chest, and-irons, and "some odd trifles over the door." Among Henry Webb's twenty-seven cushions, we note six green cushions mixed with yellow, velvet do, fringed and wrought do; and "six needlework cushions wrought, four drawn to work, and muskada ends, etc., £10." The value of the last item is almost incredibly high. Leonard Hoar had five hair cushions in 1675.

Tables in New England before 1650 may be disposed of in a few words. The "table and tressells" of Joseph Weld, of Roxbury, was worth three shillings and six pence. Ten shillings was sufficient to buy the "plank table and another small one" in the hall of Thomas Lamb of the same town; in his parlour was a "framed table and one joyned stool, £0-13-4." Another fellow-townsman, John Scarbarrow, who died the same year (1646), owned a "table and form, £0-14-0;" and John George, of Watertown (also 1646) had three tables valued at fifteen shillings. The tables in the hall of Alice Jones, of Dorchester (1642), were "a great table bord and form" and a "short table-board" worth fourteen and two shillings respectively. The above were the simplest kinds of table.

Tables had been used hitherto as a word to signify writing-tablets. A familiar instance of this use is Hamlet's cry, "My tables, my tables,—meet it is I set it down." Board was the familiar name for the table and it lingered in New England, as in the above examples, after it had almost disappeared in the old country. The Elizabethan tables were

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generally boards hinged in the middle for convenience of setting aside when not in use. These boards were supported by trestles. Trestle is the same as "threstule," the three-legged stand which, as we have seen, was the single seat for all but the heads of the household. It was sometimes carved. The permanent was the "framed" table, the legs of which were connected by stretchers close to the floor. The early table, or board, was about thirty inches wide, and the old custom of sitting only on one side was still kept up in many houses. The "table and form" makes this evident. During the reign of Charles the Martyr, broader tables came into use, and the great stationary "folding" and drawing-tables also made their appearance in many homes. The folding-table had from twelve to twenty legs, leaves being added on legs that drew out from the ends and sides, as in a modern folding table. The draw, or drawing, table was made of solid oak; it was very massive, the legs having the enormous acorn-shaped Dutch ornament. It was inlaid with pear wood in geometrical designs, stained black (see page 63). A handsome table of this kind is owned by Dr. James Read Chadwick, of Boston, Mass. It is 70 inches long, 30 inches high and 32 inches broad. The extensions that draw out from underneath are the same width as the table and 31 inches in length. In Captain Tinge's parlour (1653) was "one drawing table, £2;" and in his hall were "two tables one form, £2." These tables therefore were quite expensive. Governor Dudley's parlour (1653) contained a "table and frame and 6 joine stools and a carpet, £5-4-0"; but this exceedingly high valuation may have been due to the "carpet." There were other tables of smaller size, both square and round; an example even of an octagonal table, dated 1606, belongs to

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the Carpenters' Company in London. A little leaf table, £0-8-0, was in Simon Eire's inner hall (1658). Jacob Elliott and Grace Brown (1651) both had round tables; and John Cotton (1652) a small square one; he had eleven tables in his house.

Small square, round, and oval tables became much more

OVAL TABLE OF OAK
In the house of Mr. Charles R. Waters, Salem, Mass. See page 202.

numerous in the second half of the century. The round table varied greatly in value, showing that it was made of many woods and in several sizes. In 1660, one cost four shillings, and another three pounds. Antipas Boyse (1669) had a small table with drawers, six shillings. In 1670, William Wardell's round table with one drawer was worth fifteen shillings. The "long" and the "drawing" table

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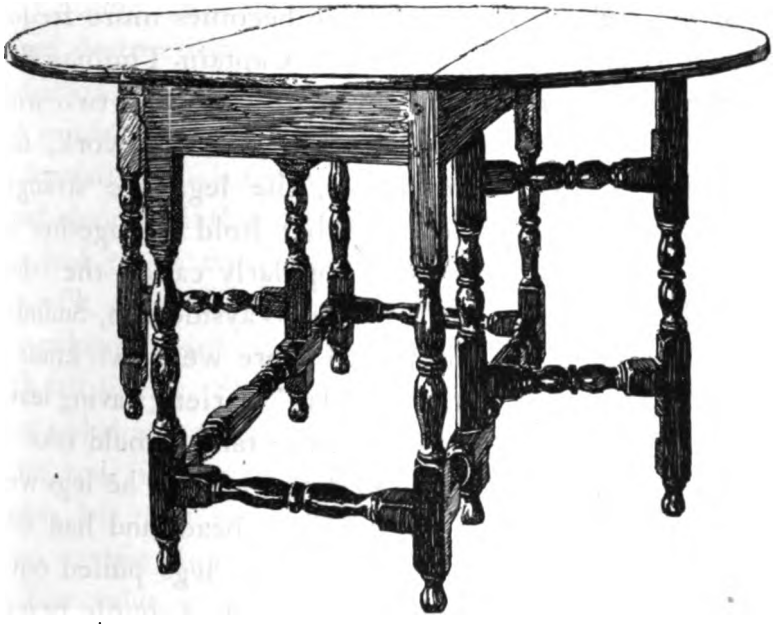
were constantly found. Besides oak, walnut and cedar were the usual woods. In 1669, a long cedar table is appraised at £1-15-0, and in 1672, a square walnut ditto at £1. A cedar table costs £1, and fifteen shillings is the value of another of "Burmodos" cedar in 1680. The Spanish table was in great favour in this second period: in



OVAL TABLE

Owned by Mrs. John Marshall Holcombe, Hartford, Conn. See page 202.

1676, we find one at twelve shillings, and in 1679, two for sixteen shillings. The side table appears early in the second half of the century. It was not always an additional table in the dining-room, but often a small bedroom table. Robert Gibbs's Great Chamber contained four. In Humphrey Warren's Red Chamber (1680) there was a side table, and his Hall Chamber also contained a small one. These three chambers were bedrooms. The dining-room contained four

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small square tables and carpets,—a departure from the usual custom of the big table. It would seem that it was now the fashion to have several small instead of one great table. There were two in the hall and three in the dining-room of Sir William Phipps. The sideboard table is also found about this time as an adjunct to the great table. In 1683, John Winslow's hall contains a square table and a sideboard table of red cedar. The oval table becomes more frequent towards the end of the century. Captain Thomas Berry owns three in 1697, one at seven shillings and two worth £1-15-0. An oval table of oak, of rough work, faces page 182. It has falling leaves, the legs are strengthened by tenons, and the pegs that hold it together are wooden. The design is now popularly called the "butterfly table." The piece is in the Wayside Inn, Sudbury.

Throughout the Stuart period there were two kinds of oval tables. They were of the "falling" variety, having leaves that could be let down so that the table should take up little room when standing against the wall. The legs were almost invariably turned in spirals or beads and had connecting stretchers. Sometimes the side legs pulled out as supports, and at other times the leaves had simple bracket supports. Examples of each kind may be seen on pages 200 and 201. These are sometimes called to-day "thousand-legged" tables. (See also page 11.) Besides oak, pine and black walnut, the oval table sometimes occurs in cedar.

Beds were the most important articles of furniture in the early homes; they were decorative and luxurious. The great post bedstead, with the trundle bed below that pulled out on rollers, was found in innumerable homes. The trundle, or truckle, bed in baronial days was a couch of little

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honour, being occupied by a personal attendant for protection. It was a servile resting-place:

"He that is beaten may be said
To lie in Honour's truckle bed."

The children doubtless slept in it in New England.

These great beds, with their posts carved and swelling into acorn-shaped masses of ornamentation, are no longer to be found in this country; if a single specimen has escaped destruction, it has escaped the writer's search. An illustration, however, appears as the frontispiece of Part I. The modern taste for hard bedding would have amazed our forefathers, who would have stuffed their ticking with sunset cloudlets if they could have procured them. As it was, they had to be contented with down, feathers, fur, flock, hair, silk grass, cat-tails and straw. The long bolster and two pillows to each bed were filled with the same and cased with fair linen. Sheets of canvas, Holland and other linen were added and then came blankets, rugs and quilts galore. From rods under the head, curtains hung generally by hooks; but rings also were used, since one entry reads "9 dozen curtain rings, four shillings and six pence."

The value of the wooden framework of the bed was always a very small proportion of that of the whole, as is clear from an early example—that of Joseph Miriam of Concord (1640). He had three bedsteads, fifteen shillings; 1 feather and 6 flock beds, £2-10-0; 2 pairs of curtains, £4-10-0; and a pair of linen curtains, £1. Again, Edward Wood of Charlestown had a bed with curtain, valance and rods, £5-15-0; a truckle bed, one crown. Thomas Cortmore of the same town (1645) owned a "bedstead with trundle bedstead, matts and cord, £1-10-0." For this, he had down bedding worth twice as much. The hangings,

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which matched the window curtains, consisted of one pair of striped silk curtains and valance, which, with five window curtains and five window, cupboard and chimney cloths, amounted to £5. His bed coverings included one silk red and blue quilt, £1-6-0; one red and green silk do, £2-10-0; and one tapestry coverlet, £1-6-0. Such elegance may be considered somewhat excessive for a "lodge in some vast wilderness," but it is perfectly evident that the wealthy settlers carried their luxury with them into the virgin woods, just as the Romans did into their barbarian conquests. Mr. Cortmore is by no means an exceptional case. Mary Hudson's beds (1651) further show the relative value of bedstead and hangings: two standing and one trundle bedstead, £1-10-0; one pair of say curtains and valance, £1-5-0; one pair of striped ditto, £1-0-0; one "tapstree" covering, £3-0-0. Joseph Weld's "darnell" coverlet, £1; and two little old yellow blankets, £2-16-0, are also astonishingly large sums in comparison with the contemporary value of the best chairs, tables and "cupboards." Robert Turner's two bedsteads and iron rods, £2-5-0, with two trundle bedsteads, £0-6-8, also look small beside his pair of curtains and valance, £2-15-0, and one flock and three feather beds and bedding, £15. The rugs, blankets and coverlids were as valuable and choice as the hangings. An East Indian quilt costs £1-10-0, and a silk shag rug, £3, which was also the value of two home-made coverlids. Richard Lord of Hartford at the close of the century had a silk cradle quilt, two silk striped blankets, and three other blankets of white silk, watered silk, and double satin. Henry Webb's bedstead and bedding, with green curtains, green rug and coverlid with lace and fringe, was estimated at £24 in 1660; probably these were the richest materials

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employed. In the same year, Martha Coggan had a suit of East India curtains, £7; a blue calico quilt, £1-10-0; a pair of purple curtains and valance, £7; and blue ditto, £2-10-0. Samuel Maverick's suit of blue serge curtains (1664) came to £4. Other curtains mentioned are linsey-wolsey (which were about three shillings a pair), linen "green," "blue," yellow damask, "striped," "red," red bay, green say, and shalloon (twelve shillings). In 1658, a new suit of watchet serge curtains and valance cost £6; and a pair of silk ditto, £3. Hangings of gilt leather are also found in some houses. Screens are also very common as an additional protection against draughts, and in some cases *portières* were used. Captain Berry, in 1697, had "a curtain and rod for a skreen, fifteen shillings." The screens were made of leather, painted canvas and painted buckram. They had two, three and four leaves. In 1654, we find "six pieces of painted buckram, £3."

The home-made coverlid (from the French *couvre lit*) mentioned above may have been woven, instead of being made by one of the many processes of skilled needle-work, for spinning-wheels were found in the great majority of homes, and the loom also often occurs. Twelve shillings was the value of the loom in Joseph Weld's study in 1646. In 1640, English mohair cost three shillings per yard, and green serge four pence more. Painted calicoes and other products of Eastern looms became popular later in the century. "Cheney" was then worth about two shillings per yard.

The cupboard was originally exactly what the name implies,—a board on which cups were displayed. The cups and other vessels used at table were of pewter and silver; and silver plate in respectable quantity was found

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in every home of moderate or ample means. The "salt" was often an imposing piece of plate. George Phillips (1644), whose estate amounted to £553, owned "a silver salt with spoons, £4." Thomas Cortmore of Charlestown (1645) owned 106 ounces of plate, £23-17-0. Silver plate at that date therefore was worth four shillings and six pence an ounce, and George Phillips's salt and spoons must have weighed about eighteen ounces. John Holland (1652) had six pounds' worth of plate, and in the same year Adam Winthrop's consisted of a silver tankard, £5; a beer bowl, two wine bowls and a caudle cup, £7; two silver sugar dishes, £2-10-0; a little silver salt and a dram cup, sixteen shillings; and twelve silver spoons, £3. He also had a stone jug tipped with silver, £1; and a toasting iron tipped with silver, ten shillings. Governor Dudley's 80¾ ounces of plate was valued at five shillings and two pence per ounce in 1653, and Jacob Sheafe's 118 ounces at five shillings in 1659; thus the price varied with the years. Adam Winthrop's twelve spoons were probably what are still so highly prized as "Apostles' Spoons." In 1656, Anne Hibbins had "four silver spoons, one with a gilt head, a great silver porringer, a silver tankard, and two silver wine bowls that weighed 39 oz. at five shillings, a gilt salt, two gilt wine bowls, one silver beaker, one beer bowl, two saucers, a silver salt, four gilt spoons with ten silver spoons with Pictures of Apostles gilt and one caudle cup at five shillings and eight pence per oz. which weighed 34 oz. ¾ gilt." Enough has been said therefore to show that there was ample use for the cupboard.

A typical example of a New England court cupboard appears on the next page. This belonged to Gregory Stone, of Cambridge, Mass., about 1660, and is now owned

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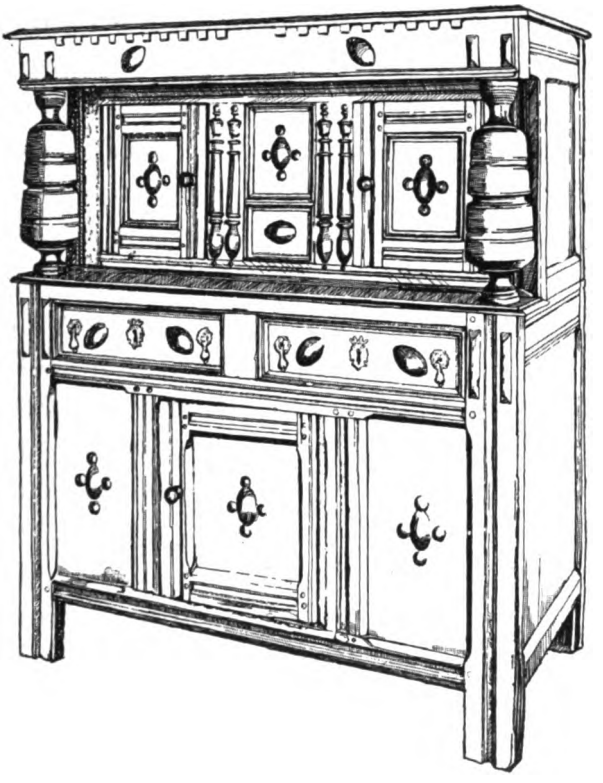
by the Antiquarian Society, Concord, Mass. Unfortunately it has been painted black, and some brass drop handles have been added. It is similar to the court cupboard on page 178.



OAK COURT CUPBOARD

Owned by Gregory Stone (1660). Owned by the Antiquarian Society, Concord, Mass.

The early varieties were the "livery" and the "court" cupboard. The livery cupboard in general appearance much resembled the altar and super-altar in the high church of the present day (see also pages 22 and 36, regarding this piece of furniture). The cupboard cloths, often fringed, fell over the ends, not the front, of the various stages. On

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these stages, or shelves, the plate was displayed. Sometimes hooks were driven along the edges of the shelves, and cups, mugs and jugs were hung on them. The arrangement was exactly similar to the dresser in many a modern kitchen; in fact the "dresser" of that day still exists downstairs. In England it is universal. To guard against theft, doors were added above and below, and thus the "court" cupboard was developed. The fronts of these pieces of furniture were decorated in a variety of ways with inlay, carving, panels and superposition of split columns and studs stained black. The cupboard was found in all sizes and varieties and the value had a wide range. The appraisers described it variously. We find: one small cupboard and chest of drawers, £1-16-0 (1645); a great cupboard; a table and cupboard, £2; a table-cupboard, twelve shillings (all 1646); a livery cupboard, £1-10-0 (1650); a side cupboard, eighteen pence; another "with a presse," £1-10-0; a chest and a little cupboard, both with drawers, £3-10-0; "a cort cupboard, cloth and voider, £1," 2 presses, £1 (all 1652); a plain livery cupboard, ten shillings (1653); a press cupboard, £1-4-0 (1654); a court cupboard with one drawer, sixteen shillings, a sideboard cupboard, twelve shillings; and a side cupboard, fifteen shillings (all 1658). In the lower part of this cupboard, or sideboard as we should now term it, one or more drawers frequently occurred. Then came the "table" or first stage, the superstructure not being as deep as the lower part. Sometimes the upper part ran straight across parallel with the front, and sometimes the corners were cut off, making the shape like half a hexagon (see facing page 36 and frontispiece to this number). Many examples of these varieties still exist.

The cupboards were of all sizes, and in and on them

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were kept articles of glass, earthenware, and china, besides plate; and cushions as well as cloths were used to adorn them. John Barrell, who died in 1658, had in his parlour a court cupboard and cloth and small cushion, £1-5-0; and "earthenware, glasses, etc., upon the cubbard head and in the cubbard and shelf, fifteen shillings."

The cupboard cloths were of damask or diaper. Sometimes the cupboard was garnished with a carpet, in which case the material frequently matched the window curtains and bed hangings, or was of Turkey-work. Abiell Everell (1661) had a cupboard and a sideboard (£2-5-0), "a cupboard carpet suted to ye hangings" and eight shillings' worth of Leghorn earthenware.

Many varieties of the cupboard are found during the second half of the century. It became an indispensable article of furniture in every comfortable home, and four or five are frequently found in one house. The prices cover a wide range, and there are very many varieties. The woods of which they were made were usually oak or walnut, though pine was used in the commonest kinds. At the date when New England was first settled, Sir Francis Bacon writes: "Some trees are best for cupboards, as walnut." The court and livery cupboard soon developed into other forms as the century advanced by the addition of drawers, etc., at the separate stages, and in some cases the lower part was thrown back, leaving the second to be supported by pillars (see page 169). The numerous varieties evidently bred confusion in the minds of the various appraisers, for we find the latter describing these articles of furniture with great latitude. It is plain that the word cupboard was generic rather than specific and needed qualifying phrases for clear understanding. Thus William Paddy

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has a sideboard cupboard, twelve shillings, and a large cupboard chest with drawers, £2, and Thomas Buttolph, a cupboard and chest table (1667), £9. The difference in value of the above pieces is worthy of note, as it shows a great variety of material, size and workmanship. Mr. Paddy's large cupboard chest with drawers must have been similar in character to the beautiful piece of furniture facing this page. It is made of oak, the long top drawer being veneered with snake wood, as are the central ornaments of the panels and the side terminals. The dark red of the snake wood affords rich contrast to the oak. The knobs are ivory, the handles metal. This is owned by Mr. Walter Hosmer, Wethersfield, Conn.

In 1666, John Biggs owns a press cupboard, £1-10-0; Nicholas Upshall, a small livery cupboard with drawers, £0-10-0; John Baker, two cupboards with drawers, £4; Henry Shrimpton, a livery cupboard, £3; and John Brackett, a livery cupboard and furniture, £3, and a cupboard and cloth and things on it, £7. In 1667, Benjamin Richards has a sideboard cupboard, £1-10-0; William Cheny, "a great cubberd, £1-10-0, a little ditto, £0-7-6." William Wardell (1670) owns a joined cupboard, £1, a "Livory cubbard, £0-15-0, and a side cubbard, a slight one, £0-2-6." William Whittingham (1672) has a sideboard cupboard, £1-10-0, and John Winthrop (1673) a cupboard of drawers. The dresser was a form of the livery cupboard, but the former word rarely occurs in the inventories. In 1676, a cupboard and a small dresser were in Mary Minott's hall. The cupboard contained plate worth £10-13-0. Dr. Jonathan Avery (1690) had a small cupboard on a frame. Thus there were considerable changes and developments in this important piece of furniture as

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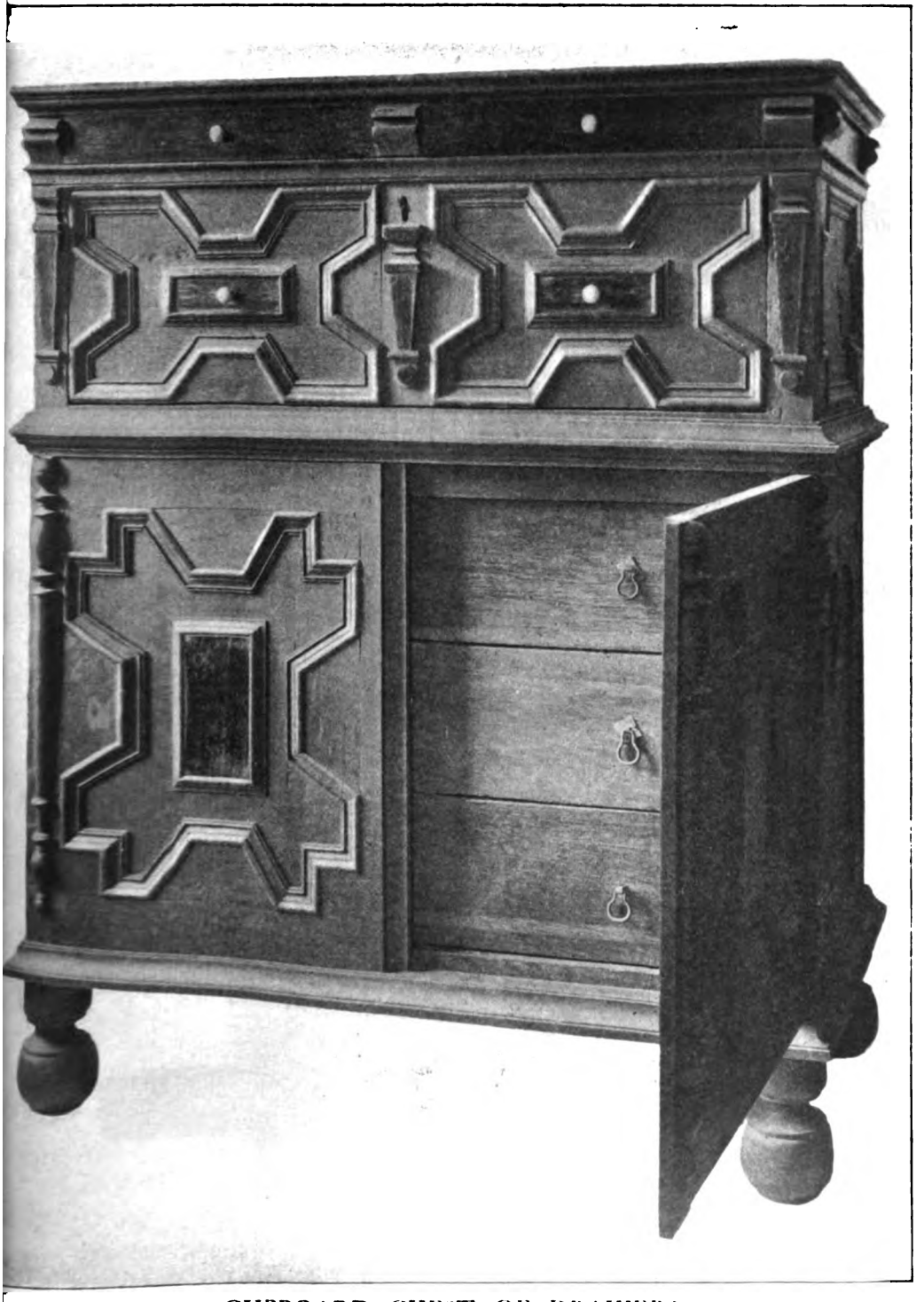

CUPBOARD CHEST OF DRAWERS

Oak inlaid with snakewood. Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 210.*

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OAK CHEST WITH DRAWERS

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time passed. The simpler forms had become quite antiquated by the end of the century. A cupboard belonging to Captain Thomas Berry, in 1697, is described as "old-fashioned." In some of the wealthiest houses we find the cupboard absent, so that it may have been going out of fashion. It will be noticed that it does not appear among the possessions of Sir William Phipps. Of the very wealthy, John Freack (1675) also possessed no cupboard.

The above examples are from the Boston records; the Hartford lists show a similar variety.

This brings us to the press, which now appears occasionally in the inventories. People were rising above the grade of comfort in which trunks and chests suffice as receptacles for clothes and household linen. The cabinet was for articles of value; the cupboard for plate, glass, china and earthenware; and the press for linen and clothing. The press much resembled the court cupboard externally, though it was generally larger. The distinction between press and cupboard is not always maintained. In 1659, Thomas Welles of Netherfield owns "a linen cupboard," £1-5-0. In 1652, there were two presses (£1) in John Cotton's "Gallarie"; and William Blanchard possessed a cupboard with a press, £1-10-0. Other presses mentioned are: a voider with a press, £1-10-0 (1652); a press cupboard, £1-4-0 (1654); and a press and cloth, £1 (1657). A linen press also stood in Humphrey Warren's "Great Parlour" in 1680. In Elizabeth Gardner's parlour also, in 1681, there was "a large press to hang clothes in, £2." The press, therefore, was an important piece of furniture, as is proved by the high prices given. The cloth shows that it was adorned like the other cupboards, and sometimes we find things placed on the head. It contained not

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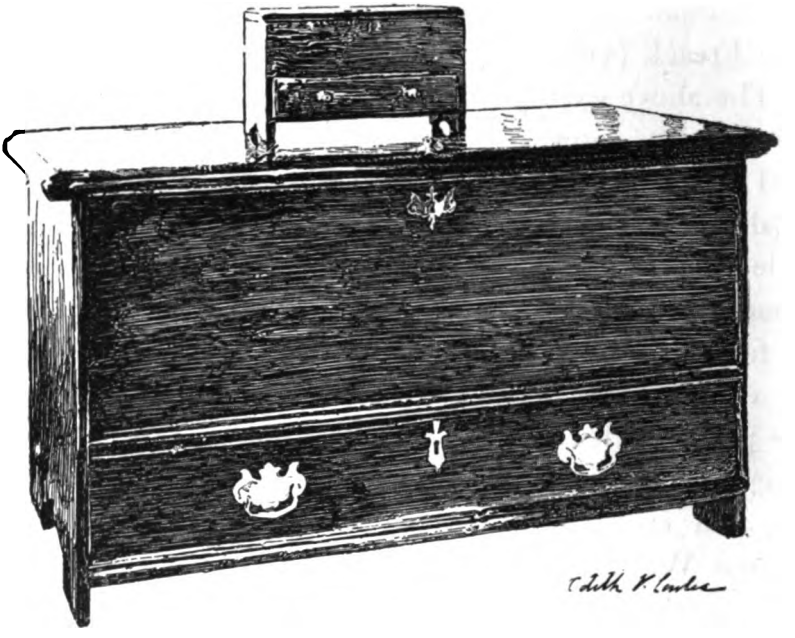
only clothes and linen, but sometimes bedding as well. In 1653, Captain Tinge's hall contained "6 raught window cushions in the presse, £2;" and "a feather bed and bolster in ye presse, £4." Moreover, there was a "presse bedstead" which was a form of folding bed. Johnson's *Dictionary* describes it as a bed so formed as to be shut up in a case. Robert Carver owned one in 1679. It was valued at £3, which is five or six times the cost of an average bedstead.



CHEST WITH DRAWER AND MINIATURE CHEST WITH DRAWER ON TOP
From the Whipple House, Ipswich, Mass.

The frame was a separate four-legged support to several pieces of furniture. When the top of the table was not fixed, the table and frame often occur. Other entries are: chest and frame, 1652; cabinet and frame it stands on, 1654; desk and frame, 1672; a pair of virginals with

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frame, 1672; trunk with the frame it stands on, 1674; and small cupboard on a frame, 1691. The washstand is very rarely met with, but a bason frame worth five shillings was owned by Major-General Gibbons, 1654. In 1691 John Clarke owns a cistern and bason worth four shillings.

OAK CHEST WITH DRAWER
From the Whipple House, Ipswich, Mass.

Chests were of supreme importance in the early days of the settlement and were found in every house even at the close of the century. They contained the clothes, linen, valuables, and often the plate of the family. They were of all sizes, sometimes plain and sometimes carved. The initials, and often the date of birth of the owner, were frequently carved on the front. Many examples of the oak chest still survive. Sometimes it stood on short legs like those shown above and on page 212, and facing page 214. In 1652 John Cotton owns one, and examples are innumerable.

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The commonest kinds were made of pine; cedar was highly prized because of its supposed preservative virtues. Chests varied in value in accordance with their size, material, condition and workmanship. A considerable variety was found in New England homes before 1650. Cypress seems to have been the most valuable wood. In 1645, a cypress chest is worth £2-10-0, and another on the death of its owner, ten years later, is listed at £10. The latter, however, is quite exceptional, as a few examples from that decade will show: a spruce chest, ten shillings; a great chest, six shillings and six pence; a chest, thirteen shillings and four pence; a joined do, fifteen shillings; one chest, eighteen pence; a chest, a trunk and a long cushion, ten shillings; a chest covered with red leather, £2; a "cipresse" chest, £5; a chest worth nothing; a wainscot do, fifteen shillings; a cedar do, five boxes and a desk, £1; two joyned chests, four shillings; two chests and two boxes, £1-15-0. Thus the value varied between zero and ten pounds. A narrow shallow box often ran along one end just under the lid. This was called the till, and in it the smaller articles of value and finery were kept.

A handsome oak chest with two drawers below the deep well and a till to the right inside faces this page. It is owned by Mrs. John Marshall Holcombe, Hartford, Conn. The panels are carved and the decorations of spindles and egg-shaped ornaments are of white wood stained black. A common name for this is the "bride's chest," as it frequently contained the *trousseau*.

Another chest of dark oak with carved panels and floral ornamentation, belonging to Mr. Charles R. Waters, of Salem, Mass., faces page 216. Upon it stands a small oak writing-desk of the same period.

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The trunk was also commonly found. In 1647, a new trunk belonging to the deceased Joseph Weld, of Roxbury, is estimated at ten shillings. In 1654, a case and a trunk are worth only half a crown. Others mentioned are as follows: a trunk, ten shillings; two trunks, sixteen shillings; a small red trunk, half a crown; a small trunk with drawers, six shillings; two chests and three trunks, eight shillings; one trunk, twelve shillings. The trunk was often covered. The sealskin trunk is frequently found; and in 1652 a "great hair trunk" costs £1. Governor Dudley owns an iron-bound trunk which, with a knife and voider, comes to £1-2-6. In 1671, we find two trunks with frames £1-10-0, and three others, £2. John Hull (1673) has a small trunk with drawers, six shillings. The distinction between the trunk and the chest is not always clear, though the trunk was usually reserved for keeping wearing apparel in. Its form usually resembled a section of a tree trunk, and it seems in most cases to have been covered with some form of hide. The lack of precision in the early dictionary makers renders it vain to go to them for information. For instance, in Phillips's *New World of Words* (1662), we find the following definitions: *Trunk*, a chest or box; *chest*, a kind of coffer, box or trunk; *casket*, a little cabinet; *cabinet*, a chest of drawers or little trunk to put things in. Thus we have an endless chain and are working in a circle in which everything seems to be everything else. When terms were used so loosely even by those who were trying to explain them to others, we cannot be surprised at the difficulties the appraisers seem to have experienced in defining the various objects.

Two kinds of the trunk face page 224.

The first development of the simple chest was the in-

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sertion of a drawer below. Then came more drawers, till we have a bewildering array of chest with drawers, chest of drawers, nest of drawers, and case of drawers. The chest was the converse of the cupboard: the latter was originally a series of shelves that were gradually closed in with doors and had drawers added, finally taking the form of a huge chest surmounted by a smaller one, as we have seen; while the chest gradually had its interior divided up into compartments and drawers. While one became closed in, the other opened up. The cabinet in its most simple form was nothing but the chest, with drawers and shelves inside, shut in by two doors into which the front was divided.

Thomas Cortmore of Charlestown (1645) owned a chest of drawers, £2; a little cabinet, four shillings; a little box of drawers, two shillings; two chests, four cases, and three trunks, one of which was covered with sealskin. Captain Tinge (1653) had a sealskin trunk, six shillings; a small chest of drawers, fifteen shillings; a small cabinet, five shillings; a chest of drawers, £2-10-0; an old box with drawers, fifteen shillings; two small chests of drawers, £1; two plain chests, and a cypress and a "great" chest, valued at £5 and £4 respectively; the carving on the two last must have been profuse and ornate to justify such prices. Other articles of this class in the middle of the century include a chest of drawers, five shillings, and others at £1-10-0, £3, £1-5-0, and £1-12-0 respectively. Then we have cases and boxes of drawers. In 1654 we find a "box of drawers," three shillings, and a "large carpet and an old case of drawers, £1-10-0." As the century advanced, the drawers multiplied, and this piece of furniture became more elaborate. In 1670 William Wardell has a chest with five

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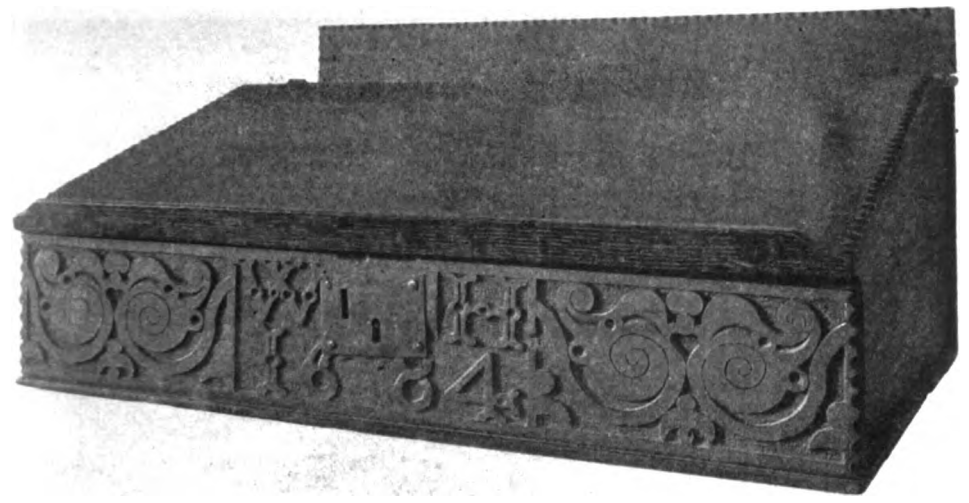

OAK DESK

Made in 1684. In the collection of the Wayside Inn, Sudbury. Owned by Mr. E. R. Lemon.

See page 220.

CARVED OAK CHEST AND SMALL WRITING-DESK

Owned by Mr. Charles R. Waters, Salem, Mass. *See page 214.*

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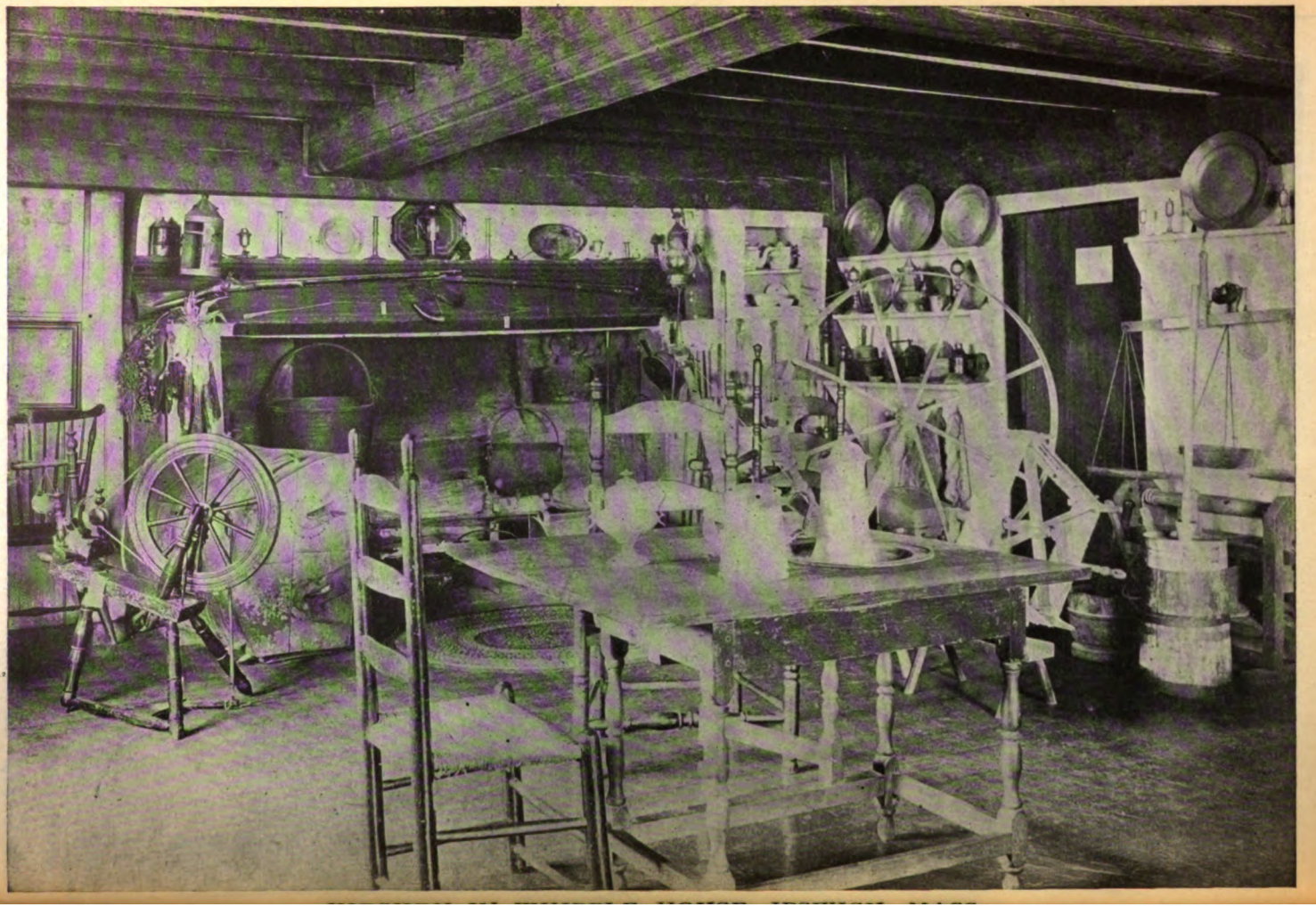

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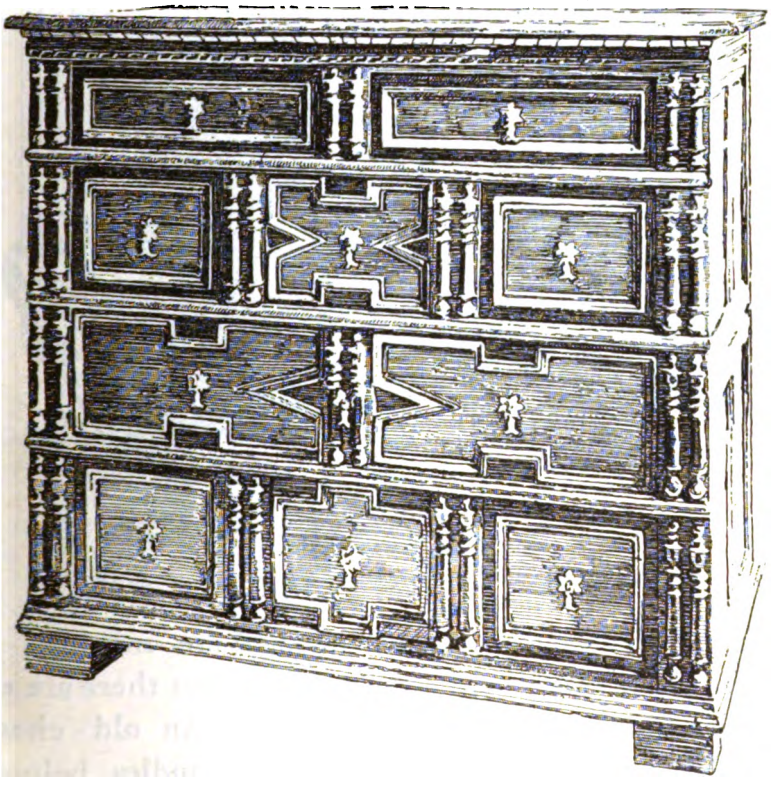
drawers, £2, and one with two drawers, £1-10-0. In 1675 John Freack has a case of drawers, £3. Several varieties are represented in this section. On page 213 is shown an oak chest with drawer, standing on big ball feet.



OAK CASE OF DRAWERS
Owned by the Massachusetts Historical Society, Boston.

An oak case, or "nest of drawers," standing on short, square feet, is shown on this page. The drop handles are old, but are probably a later addition to the specimen.

A simpler specimen, belonging to the collection of the Wayside Inn is shown on the next page. Two of the

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OAK CHEST WITH DRAWERS

From the "Wayside Inn," Sudbury, Mass. Owned by Mr. E. R. Lemon.

handsome bell-flower shaped handles are missing. Although the panels would seem to show that there are eight drawers, the locks show only four. An old chest or "nest of drawers," without knobs or handles, belonging to Mr. F. Hotchkiss of New Haven, appears on page 219. It is of the plainest workmanship. The top lifts up, revealing a deep well.

Chests of drawers were adorned with cloths as the cupboards were. This is distinctly shown by an item of Governor Leete's inventory in Hartford County (1682), which reads "one chest of drawers and cupboard cloth belonging to it, £2-16-0."

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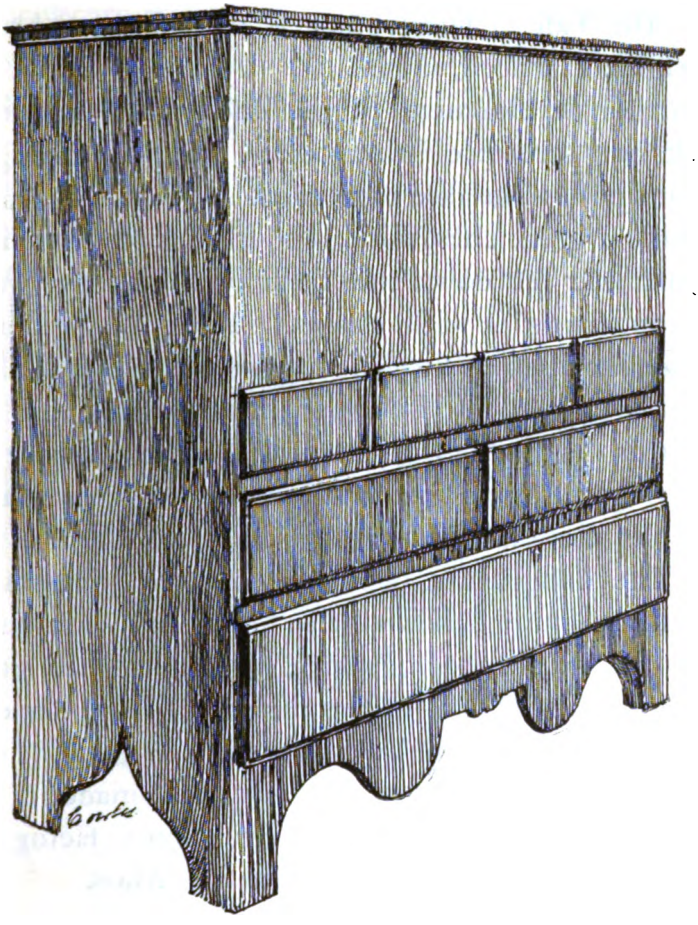

CHEST OR "NEST OF DRAWERS"
Owned by Mr. F. Hotchkiss, New Haven, Conn.

On page 221 is represented a chest of drawers with a table top having falling leaves supported on brackets. The wood is light oak and is ornamented with the usual black spindles. This piece is owned by the Massachusetts Historical Society, Boston, Mass.

An oak chest with two drawers faces page 226. Its panels are edged with maple stained black, it stands on square feet, and it is richly carved. This piece has long

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been in the Talcott family, and is owned now by Mrs. Wainwright, Hartford, Conn.

A further development of the chest with drawers was the desk or "screetore" that occurs in 1658 among Mr. Goodyear's possessions (see page 164). All that was necessary was to take a great chest with two or three drawers in the lower part and let down the front of the upper well on hinges, supporting it with chains. The interior thus exposed was then filled in with convenient drawers, shelves and compartments. It is abundantly evident that some form of this desk, called the press desk, or scretore, existed in New England in the first half of the seventeenth century. John Cotton had a "press desk and chest, £1," in 1652. The designation plainly shows the construction. The small separate desk was also common. Simon Eire had one in his bedroom (1653); Christopher Stanley (1646) owned two, and Robert Turner (1651), one. A box and desk in Joseph Weld's "inner chamber" (1647) was valued at seven shillings. An oak desk, made in 1684, with the date and initials W. H., is shown facing page 216. It is in the Wayside Inn, Sudbury, Mass.

As early as 1669, Antipas Boyse has an elaborate "scritore and desk" valued as high as £10. In 1672, William Whittingham owns a desk and frame, ten shillings; James Edmunds (1676) two cedar desks, £1; Thomas Kellond (1683) a scriptore, £2, and a small ditto, ten shillings; John Bracket, a standing desk, standish and box, £1-5-0.

John Blackleach of Wethersfield, whose estate amounted to £1576-19-0 at his death in 1703, owned eight desks, one of which was a valuable "desk with drawers," £3-13-0. We see therefore that long before the end of our period the escritoire had already reached its full development.

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A bookcase as a separate article of furniture appears in the inventory of Henry Bridgham in 1671. Books of a devotional character were plentiful. Many worthies of the colonies must have found time for study and meditation even in the early days of hardship, struggle and strife. Respectable libraries were not uncommon. The Rev. John Morton's 729 volumes of which 189 were folios (1663)

OAK CHEST OF DRAWERS WITH TABLE TOP
Owned by the Massachusetts Historical Society, Boston.

have already been mentioned. The study frequently occurs as a separate apartment in the best houses. Here the master might read and write at his ease, for it was comfortably warmed and furnished. John Cotton's is an early example. In 1652, it contained a table, three chairs, a stool and a couch; and the "liberary of books as valued in the will by him though cost much more £150." Inside the press desk were of course the usual quill pens, sand-box and inkstand, or standish. The latter was of wood, pewter, silver or iron. The wood was sometimes carved. Five shillings

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was the value of Henry Webb's wooden standish in 1660. The desk equipment of Colonel John Allyn (Hartford, 1696) comprises a standish, sealing (wax), inkhorn, penknife, etc., and a pair of spectacles and case.

The value of chests, trunks, cabinets, etc., was considerably increased when accompanied with metal mountings, locks, keys, and hinges. Wrought iron and brass were in great demand. Iron-bound chests and boxes were in most shops and country houses, and in many bedrooms. It must be assumed that the majority of boxes, trunks, cases and chests had no locks, since in many cases the lock was worth special mention. Thus William Bartlett of Hartford (1658) has "a chest with a lock, ten shillings." For pulling out the drawers, knobs were principally used. In the inventories of hardware in various stores, handles are very seldom mentioned. In 1640 John Harbye had two old locks at a shilling each, and four iron hinges at ten pence each. Six years later a pair of curtain rods is entered at three shillings, while five ditto cost a shilling each in 1653. Prices scarcely varied during the next half century. Alexander Rollo (Hartford, 1709) had a door lock and key, £0-7-6; 2 chests with locks and keys, £0-15-0; a desk with ditto, £0-8-0.

The cabinet varied in value, but not so greatly as the chest and cupboard. A stray cabinet of Eastern workmanship is occasionally found, but when the other kinds reach comparatively high value it is due to the articles contained inside. In 1653 "a small cabinet five shillings" occurs. In 1654 an iron-bound cabinet is appraised at three times as much; and a cabinet, frame it stands on, and cupboard cloth, at £2-10-0; but here the cloth may have been the most valuable part of the item. Six years later the latter

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sum also would pay for a "cabinet and some things in it"; while another "cabinet with several things in it" comes to £2, one ditto with drawers, seventeen shillings and six pence, and a "green velvet cabinet, £1." Other kinds of cabinets were known at this time, although they do not appear till the owners die, a few years later. James Edmunds (1676) has a cedar cabinet, £1. A crimson velvet cabinet (twelve shillings) is found in the home of Antipas Boyse in 1679. The cabinet was not necessarily a very small piece of furniture as compared with the chest, since, when small, the entry often so specifies, as we have seen. Moreover, the "frame it stands on" indicates a large object. The nature of the articles that were kept in the cabinets may be gathered from direct evidence. At the death of Henry Shrimpton in 1666 a small cabinet contained seven gold rings and two purses, all worth £3. We have seen that there were some blue china dishes in Mr. Francis Brewster's East India cabinet in 1647. Porcelain was coming in now through the Dutch and English trade with the Far East, and not very long after the East India Company was formed in London many examples are found. Governor Eaton (see page 166) had a "sheney bason," and Thomas Cortmore had some "chaney ware platters, £1." A "chaney dish and others on the shelves, three shillings," belonged to Major-General Gibbons, while a "chaney cup tipped with silver" was owned by Humphrey Damerell; and John Coggan possessed "six small chany dishes, £1." These men all died before 1660. East India goods greatly multiplied in the houses towards the close of the century, not only porcelains but the cabinets and other Oriental wares with which we have lately again become so familiar. In 1699 John Higginson writes from Salem to his brother in

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India: "In the late war all East India goods were extremely dear. . . . China and lacker wares will sell if a small quantity."

Although the Puritans frowned down all kinds of musical instruments but the trumpet and drum, yet in the privacy of their homes there were many who played the virginals in New England. In 1645 John Simeon of Watertown has an old pair of virginals; and Major-General Gibbons has another old one worth £1 in 1654. Five shillings is the value of another ancient specimen; but one in good condition is worth £2 in 1667, and another "with frame" comes to the same in 1672. A "gitterne" is entered at a crown in 1653; Dr. Samuel Allcock owns "a cittern and case" in 1677, and an old one belonging to Thomas Sexton (1679) is worth only a florin. An old guitar, at sixteen shillings, is found among Dr. John Clarke's possessions in 1690.

Clocks were found in most of the prosperous homes during the first half of the century. When Abraham Shaw of Dedham passed from time into eternity in 1638 his clock was still worth eighteen shillings to others. One-third of that sum suffices for an old timepiece in 1654. The tall clock from the Low Countries was in use here many years before it is known to have been made in England. It is always described as the "clock and case" in the inventories, and is quite expensive. In 1652 we find a brass clock, £2; and a clock and case, £6. Specimens of each appear facing page 168. The ordinary clock averaged from £2 to £3. In the dining-room of Sir William Phipps, Governor of Massachusetts, was one worth £20, but this must have been of rare workmanship. "In my Ladies Room" was also "a repeating clock, £10."

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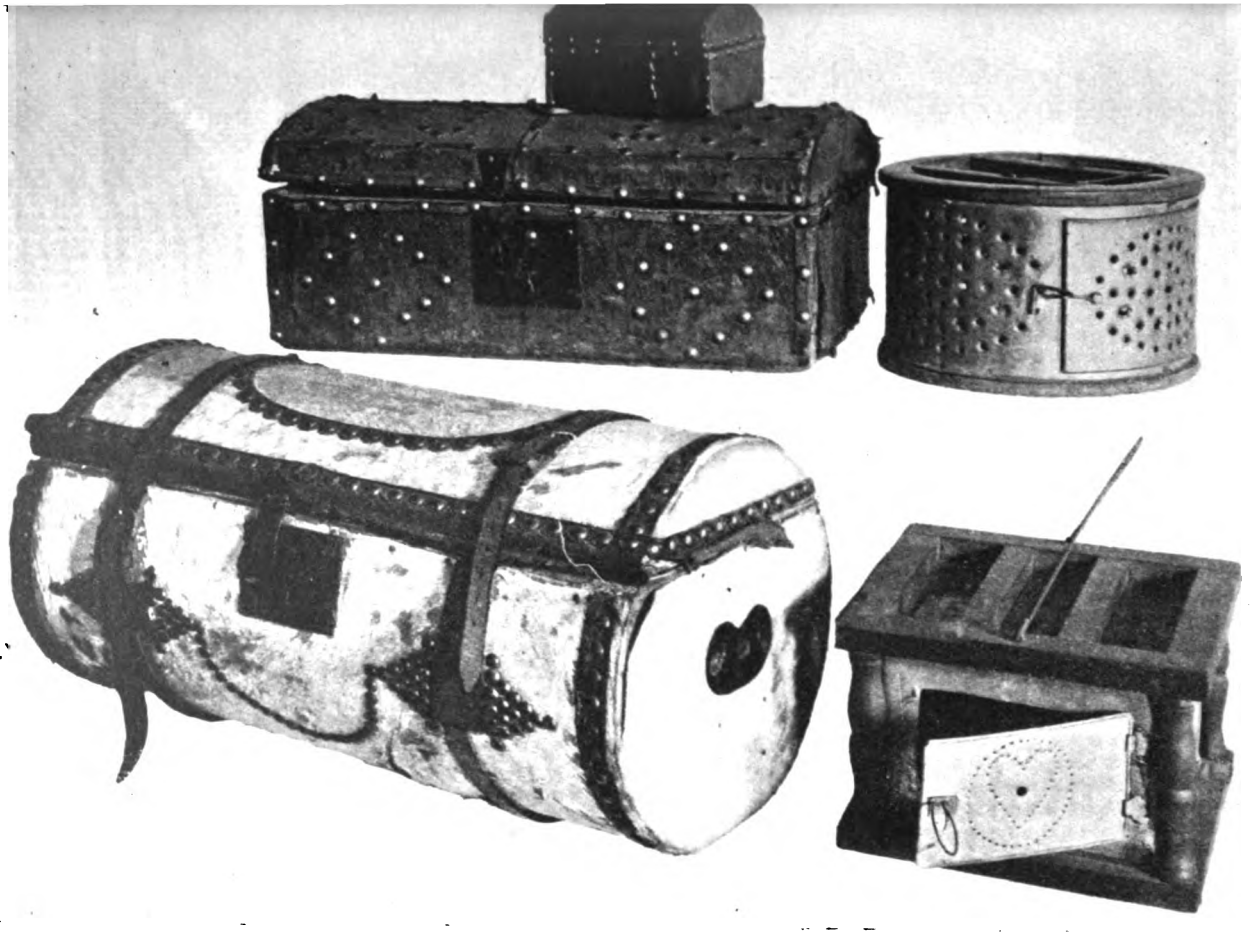

TRUNKS AND FOOT WARMERS

Now in the Essex Institute, Salem, Mass. *See page 215.*

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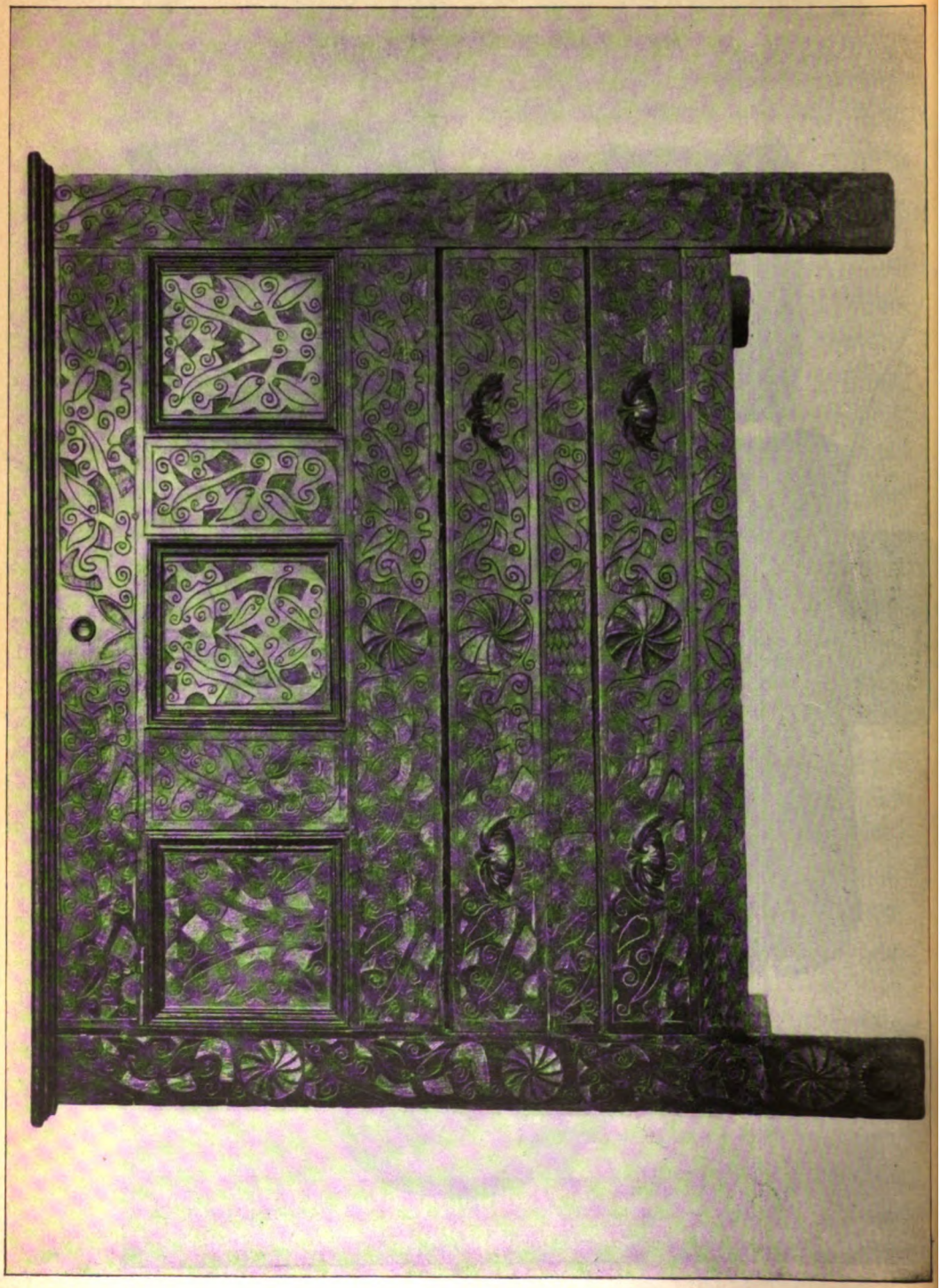

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Watches were also in use. Comfort Starr had one watch (£2) in 1659; and ten years later Antipas Boyse owned a silver watch-case with watch, £2-10-0. The distinction between watches and clocks is not always clear in the minds of the appraisers, for in 1675 Captain Samuel Scarlet is credited with "one watch with waites, £1." Sun-dials are found, and hour-glasses are innumerable.

Looking-glasses were also in use here twenty-five years at least before they were manufactured in England. When Robert Bulton ceased seeing "through a glass darkly," in 1650, his hall contained "two looking-glasses, twelve shillings." Two years later, one at half a crown was included in the estate of George Bennett. In 1652, we find a great looking-glass, £1; and in 1654, "one great looking-Glass of ibeny, £1." William Bartlett of Hartford, in 1658, owns ten looking-glasses, two of them at £1 each. The inventories show a scarcity of this article until the last quarter of this century, although of those mentioned several are valued at from three to eight shillings each, and one as low as one shilling. Metal brackets for candles were soon affixed to the frames. Humphrey Warren (1680) and John Winslow (1683) each possessed a "looking-glass and brasses." An interesting looking-glass frame inlaid with olive-wood faces page 230. This originally belonged to the Rev. John White of Gloucester and was presented to the collection at the Whipple House, Ipswich, by Mrs. C. E. Bomer. The olive-wood frame for looking-glasses has already been mentioned on page 9.

The fireplaces were large and well furnished. Generally there was an iron back, cast with some figure or floral design. Andirons were universal; they were of brass or iron, or iron with brass dog's-heads. Dogs are often men-

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tioned. They varied in price, costing anything from five shillings to fifty shillings a pair. They were always accompanied by shovel and tongs, but the poker is never mentioned; wood fires did not require it. Sometimes chimney-pans and fire-pans occur. Adam Winthrop (1651) owned also an iron fender, and a toasting-iron tipped with silver. The hearth needed a pair of bellows in order to be fully equipped. Some of these were handsomely carved and otherwise ornamented. In 1650 Captain Tinge had a great lantern and a pair of bellows with a brass pipe, ten shillings; and a great pair of brass andirons and a pair of carved bellows worth £3-10-0.

Till comparatively late in the century, offensive and defensive armour was found in every house; it was needed against the Indians as well as for hunting purposes. The military chiefs also had quite an arsenal in their houses. It may be interesting to give the furniture and equipment in the artillery room of Major-General Gibbons in the middle of the century (1654). There was a big fireplace with andirons; a drawing-table and large carpet, a long cushion, two forms, three chairs and a case of drawers. The arms consisted of seven muskets, seven pistols, five harquebuses, one cross-bow, one long bow, dart arrows, one pole-ax, five glass grenades, one Indian brusile club, sixteen pieces of armour, one complete corselet and pike, a cornet, and four brass guns and carriages.

The rooms in the early houses were few as a rule, though spacious. Sufficient evidence has now been produced to prove that in many cases elegance as well as comfort was cultivated in the interior furnishings, although extravagance in the building and furnishing of houses was discouraged by the early Puritans. Governor John Winthrop reproved

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his deputy in 1632, telling him that "he did not well to bestow too much cost about wainscoting and adorning his house in the beginning of a plantation, both in regard of the public charges and for example." Winthrop's advice was disregarded before the commonwealth lost its charter, however, and handsomer houses were erected, especially in Boston. The pious Judge Sewall wrote to London for finer furniture than could be obtained in this country. Increase of wealth bred luxury, and in the second half of the seventeenth century the number of wealthy individuals rapidly multiplied. A long list might be compiled of estates of more than £2000. In the Boston records alone we find: Henry Shrimpton (1666), £12,000; Antipas Boyse (1669), about £2500; Captain Peter Oliver (1670), £4572; James Penn (1671), £2039; Governor Richard Bellingham (1672), £3244; Captain Samuel Scarlet (1675), £2004; John Freack (1675), £2391; Joshua Atwater (1676), £4127; Thomas Lake (1677), £2445; Henry Mountford (1691), £2722; Sir William Phipps (1696), £3337; Robert Bronsdon (1702), £3252; Richard Middlecot (1704), £2084; Florence Maccarty (1712), £2922; and Madam Elizabeth Stoddard (1713), £18,044. John Mico, a merchant who lived till 1718, was worth £11,230.

The Hartford records also show some large estates, including James Richards (1680), £7931; Jonathan Gilbert (1682), £2484; Colonel John Allyn (1696), £2013; Richard Lord (1712), £6369; and John Haynes (1714), £3330. Governor Leete's possessions in Hartford County alone came to £1040; and there were dozens of other estates between one and two thousand pounds. It is interesting to compare these sums with the Southern estates on pages 109–110.

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Josselyn, who visited Salem in 1664, said: "In this town are some very rich merchants." The records of the town show that this was not merely a complimentary statement. Salem's mercantile marine brought every kind of foreign goods to her door. One of her distinguished citizens was Captain Philip English, a trader, who built a stylish dwelling in Salem in 1683. Down to 1753 it was known as English's great house. During the witchcraft mania, in 1692, he and his wife nearly fell victims, but escaped by the connivance of the authorities. The governor, Sir William Phipps, seems to have kept his head. The witch-baiting mob, however, sacked Captain English's house and destroyed or carried off the furniture that had been brought in on many voyages. Compensation was afterward offered, but refused as inadequate. The heirs afterward accepted £200.

John Dunton, a London citizen, visited New England in 1685, and has left some interesting notes. The first person he went to see in Salem was George Herrick, who was marshal of Essex during the witchcraft mania, Dunton writes: "The entertainment he gave me was truly noble and generous, and my lodging so extraordinary both with respect to the largeness of the room and richness of the furniture, as free he was that had I staid a month there, I had been welcome gratis. To give you his character, in brief, my Dear, he is a Person whose Purse is great, but his Heart greater; he loves to be bountiful, yet limits his Bounty by Reason: He knows what is good and loves it; and loves to do it himself for its own sake and not for thanks: he is the Mirror of hospitality, and neither Abraham nor Lot were ever more kind to strangers." Herrick treated him also to "all that was rare in the Countrey."

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Dunton had a splendid supper and slept on a "bed of down." "My apartment was so noble," he writes, "and the Furniture so suitable to it, that I doubt not but even the king himself has been oftentimes contented with a worser lodging."

The better class of house in New England differed from that in the South in seldom having a bed in the hall, and only occasionally in the parlour. The hall was the general family living and reception room, the parlour having an air of greater intimacy and retirement. The hall, until the century was well advanced, often contained an odd mixture of severe and luxurious furniture. In 1670, William Wardell's hall contained an expensive table and "darnix carpet" with five joint stools under it,—their position is expressly stated. Then there were four leather chairs, one small and one big joined chair, and four of the expensive "green" chairs accompanied by two stools with silk fringe. Five green wrought cushions added to their comfort. Instead of a cupboard, there were a great chest with cupboard cloth and cushion, and two other valuable chests containing one and five drawers respectively. On one of these were a bible and other books, and over the other was a looking-glass. The hearth was garnished with the usual brassware.

The dining-room was furnished with a long cedar table, and a small table (and carpet) with drawers in which was a case containing a silver knife, spoon and fork. (This is the earliest mention of the table fork in New England that I have found.) The seats consisted of four leather chairs and thirteen joint stools. Against one wall stood a glass case, on the shelves of which were nine pieces of earthenware. A tin lantern, a chimney-back, andirons, etc., ministered to light and heat.

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The little parlour contained a fine chest of drawers covered by a green cloth with a border and containing a brush and other toilet articles; a feather bed with red curtains and valance, two cushioned stools, two low leather and six matted high chairs; a spice-box with drawers; and an iron chimney-back, and andirons. The closet contained a desk and some lumber.

Besides the kitchen, the house contained five other rooms, handsomely furnished.

The house of Sir William Phipps, the governor already mentioned, shows a degree of luxury and elegance that one hardly expects to find in New England in 1696. This home of wealth seems singularly modern as we reconstruct it. There was no bed in the hall, the furniture of which consisted of two tables and a carpet, twelve cane chairs and a couch. A large looking-glass valued at £8 hangs on the wall, and two pairs of brass andirons tell us that two fires burned brightly in this spacious entrance. Passing into the dining-room, we find no less than three tables. There are fourteen chairs, "one couch and squabb," and a clock which must have been exceedingly handsome, for it was valued at £20. A second looking-glass worth just half as much as the one in the hall also adorns the room, and there are one pair of andirons and a candlestick. In the closet, probably built in the wall, there is a case of "crystall bottles" worth £10; and some guns, swords, etc., worth £12.

In "My Lady's Room" there stands a very handsome bed with its furniture of silk curtains and silk quilt, valued at £70. For further comfort we find a chest of drawers, dressing-box, tables and stands, a looking-glass and six chairs. A very valuable article is a "repeating clock" worth no less than £10.

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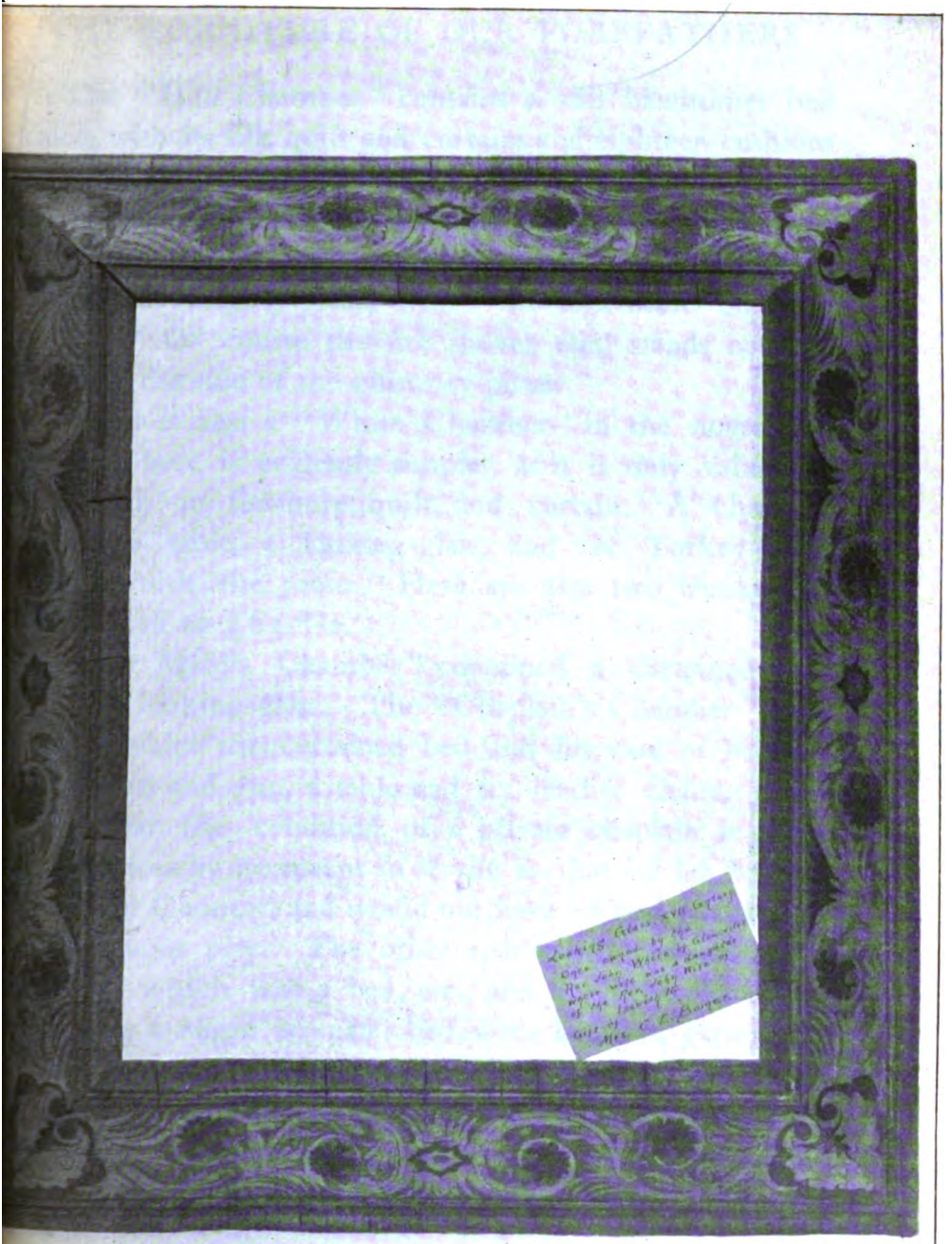

LOOKING-GLASS FRAME

Inlaid with olive wood. From the Whipple House, Ipswich, Mass. *See page 225.*

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The "Hall Chamber" contains a still handsomer bed which with its silk quilt and curtains and eighteen cushions is valued at £100. This room also contains a "scriptore and stand, table, dressing-box and stands," "twelve cane chairs and squabb," and a looking-glass. "Chiny ware" adorns the chimney-piece, where the logs blaze on brass andirons. Of course the fire shovel, etc., stands conveniently by the side of the chimney-piece.

There is also a "White Chamber" in the house, but the bed here is evidently simpler, as it is only valued at £20 with its furniture, quilt, and curtain. A chest of drawers, a table, a looking-glass, and six Turkey-work chairs furnish the room. Here are also two trunks and linen valued at £63-8-0.

The "Maid's Chamber" contained a curtained bed, table and looking-glass. The "Chaplain's Chamber" contained, besides the curtained bed and his case of barber's implements and gun, a table and six leather chairs. This shows that the condition of a private chaplain in New England was by no means so servile as that of his brother in the Old Country, and would not have excited Macaulay's contemptuous pity. The other apartments consisted of a closet in which was a bed, etc., and a "little chamber" containing a negro woman's bed with curtains, garrets for the servants, and the kitchen. In the kitchen, besides the ordinary household and cooking utensils, there was silver plate to the value of £415. Other possessions of Sir William included a coach and horses, a saddle horse, and a yacht.

In the seventeenth century it was customary for parents to give their children a generous portion of household goods on their marriage. As a rule, this was all new furniture

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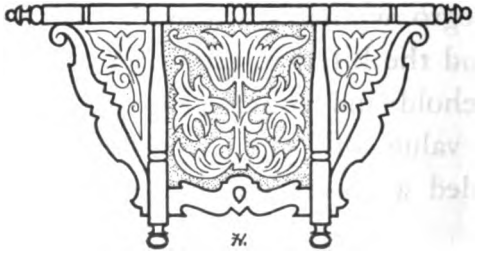
and passed into the possession of the husband. An example of the varions articles included in this dowry is found in the inventory of Alexander Allyn of Hartford, who died in 1708. It is headed "Estate that deceased had with his wife, Elizabeth, in marriage (now left to her)." One round table, a chest of drawers, a box, books; white earthenware, glasses, tin candlesticks, a pair of andirons, tongs and slice, warming-pan; bed with curtain, valance and coverings; six pair sheets, six pair pillowbeers; diaper table cloth, twelve do. napkins, four table cloths, two dozen napkins, sixteen towels; one chest, a looking-glass; one "sive"; a porringer, salt, wine-cup and spoon, all silver; two trunks, earthenware, a child's basket; gridiron, brass kettle, two brass skillets, iron pot and hooks; two pewter platters, eleven plates, one bason, nine porringers, two saucers, one salt, three drinking-cups, three spoons; tinware, earthenware and a stone jug; fork and skimmer; trenchers, two heaters; four chairs; in silver money, £9; total, £50-7-0.

A fine example of a New England kitchen faces page 222. This is in the Whipple House, Ipswich, Mass.



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IV

THE FURNITURE OF OUR FOREFATHERS

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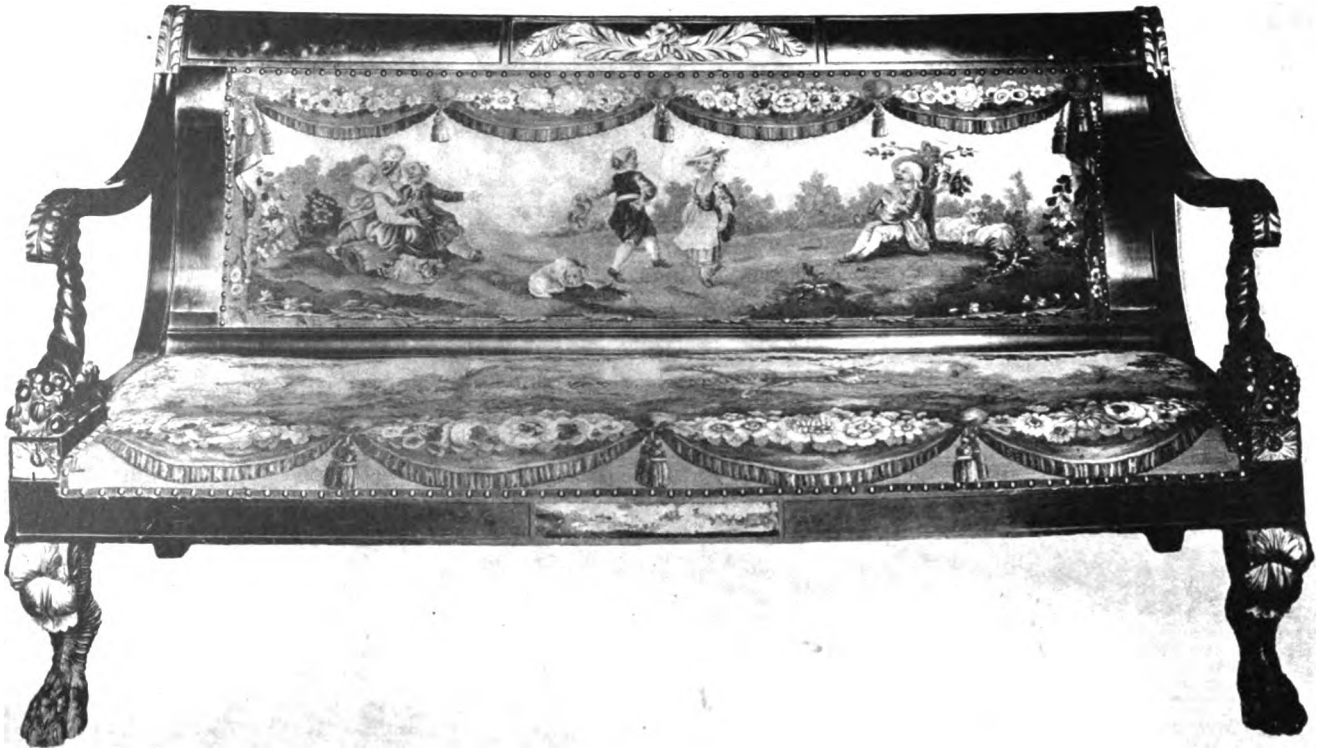

SOFA OF GOBELIN TAPESTRY

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART IV

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
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AUGUST, 1901

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ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

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FRONTISPIECE: SOFA . . . . . FACING iii

Carved sofa, about 1760, the covering of French tapestry, Gobelins or Beauvais, of the same or a somewhat later epoch. R. S.

KAS . . . . . FACING 235

Cupboard, with two drawers in the base and two in the excessively large cornice, probably provincial work of about 1700, the reminiscence of the simple design of three-quarters of a century earlier still lingering; but the sculpture late and florid; perhaps not originally belonging to this piece. R. S.

CARVED OAK CUPBOARD . . . FACING 238

Oak cupboard, probably about 1575 and having in its frame, proportions, mouldings, and ironwork the suggestion of a still earlier date. It seems like German work of one of the Rhine towns, from which it might easily have been taken to Holland. R. S.

ANNETJE JANS'S CHAIR 240

Chair with black painted frame and rush-bottom seat. The top rail is bowed; the splat, jar-shaped; and the front legs turned and ending in hoof feet. E. S.

OLD DUTCH CHAIR 241

A heavy and solid chair painted black. The front legs and front stretchers are turned; the turned posts terminate in plain legs; there are four slats and the top rail is arched. The seat is rich crimson damask. E. S.

TWO CHAIRS 249

The first is similar enough to one on page 49 to give it the same date. It is also similar to those on page 188. The front legs and stretchers of the second chair are similar, but the presence of curves shows that it is a transitional chair. A little further development will produce the chair to the left on page 184. This kind of chair was frequently covered with leather. E. S.

DUTCH CHURCH STOOL . . . . FACING 239

A small stool about two feet long and one foot high. It is painted black and dated 1702. It bears a picture of the Last Judgment and a Dutch verse. E. S.

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CHILD'S CHAIR AND MAHOGANY TEA-TABLE . . 253

The chair, very solid and heavy and painted black, resembles in some respects the chair on page 241. Its dark red seat is much worn. Tables of the model shown here were in use in Dutch houses considerably before 1700. One with four legs is to be seen in an interior by David Teniers in the Prado, Madrid. E. S.

WARMING-PAN, FOOT-WARMERS, TRUNK AND A "SCHEPPEL" . . . . FACING 254

The trunk and foot-warmers may be compared with the illustration facing page 224. The warming-pan is of copper; the "scheppel" is a grain measure used in the New Netherlands. E. S.

MAHOGANY TABLE 257

A table said to have been brought to New York in 1668. It is of mahogany and made in the old style of the oak tables with turned legs and stretchers. The chairs on the same plate are much later. E. S.

CRADLES AND CHILDREN'S CHAIRS AND FIRE SCREENS . . . . . FACING 255

Cradle of simple carpenter work made of four pieces of plank (for ends and rockers) and fine pieces of board for sides and bottom. Handles are provided by sawed out piercings in ends and sides, and one of these has split away and has not been repaired.
Child's rocking chair, made of four pieces of board and two pieces of heavy plank for rockers. The two small holes in the arms of the chair are provided for a strap or cord.
A great deal of interesting and possibly tasteful work, which might be produced in country districts, is rejected or made impossible by the modern disposition to have everything city-fied in appearance. Good taste in furniture, and the cheap imitation of costly price are incompatible and it seems they cannot exist side by side. R. S.
Cradle covered with leather and dated. Pieces made of simple planking and boards, could be covered with leather or a textile material receiving in this way more finished and furniture-like appearance. When there were no skillful workmen, the local carpenter having no cunning beyond a simple handicraft of saw, chisel and plane, such a device suggested by the covered travelling trunks of the period would be resorted to. The brass-headed nails were easy to bring from a distance. R. S.

MAHOGANY TABLE . . . FACING 260

An unusually handsome specimen with regard to the work and design. It is made after the style of the folding oak tables, with legs that move out to support the leaves when raised. The wood is a very dark and rich red. Its height is 29⅝ inches; its length, 6 feet, 6 inches; and it is 5 feet, 11 inches, across the shortest diameter. E. S.

MARQUETRY CUPBOARD AND DRAWERS . FACING 261

Chest of drawers with closed cupboard; inlaid with light-coloured wood and, probably, ivory. The style of design is of 1675; but this was one of those styles which became, at once, a recognized new step in decorative art, and the designs which were made during the first quarter-century have been repeated, almost without change, ever since.
It is noticeable that the full development of convex and concave curves in the chest of drawers, a well-known characteristic of the Paris-made furniture of the time of Louis XIV, is here shown only in the frontispiece; while the flank is as square and flat below as it is above. This is an artistic fault, but as a curious mark of the Dutch re-issuing of the statelier French design it is very interesting and not to be wished away. R. S.

GLASS CASE ON FRAME (MARQUETRY) . FACING 264

Glass-fronted bookcase resting on table frame. Inlaid, light-coloured wood on dark background, probably about 1725. The style seems to be that weakened or lowered

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modification of the full Dutch Inlaid Cabinet style seen in plate facing 262. The more slender forms of the legs, combined with the ungraceful shape of the glazed case itself and the complicated straining-piece below, all indicate a decadent style in need of a re-awakening influence. R. S.

WALNUT KAS . . . . . FACING 265

Chest of drawers with closed cupboard, plain cabinet work, of any date from 1750 to 1800. A piece of considerable interest as exemplifying the simpler style of work which was hardly ever wholly abandoned for domestic work, after its introduction early in the eighteenth century. R. S.

MAHOGANY KAS 266

Chest of drawers and cupboard, like the last, but still more simple, and somewhat less elegant in design. R. S.

KAS OF MARQUETRY WITH DELFT PLAQUES FACING 270

Wardrobe or cabinet solidly built of dark wood, the surface inlaid with light colored woods and ivory and having about fifty circular plaques of Delft ware, each separately framed with delicate mouldings in slight projection from the general surface. The color of the plaques is in each case blue and white and these are therefore lighter than the piece: the inlays forming a third number in the proportion. The sincere love of the Dutch workmen for effective decoration, while still they retained a feeling for domestic simplicity, is evidenced in this piece. It is like the English Jacobean pieces; which we contrast for their simplicity with the statelier contemporaneous furniture of the royal and princely households of France and Germany. A courtier of Louis XIV would not have esteemed such a combination of pottery and woodwork as this; but the Dutch were fond of the idea and they sometimes used costly Chinese plates and saucers encrusted in exactly the same manner. R. S.

OLD CHEST WITH DRAWER 270

A rough and plain painted chest with a drawer. It has brass handles at each end, two locks, and the drawer is furnished with brass drop handles of very old design, pendent from a circular brass plate. E. S.

THREE CHAIRS 271

The chair in the centre is of oak. Similar chairs appear on page 6, and facing page 8 and page 286. The other two are of the Anglo-Dutch school, with cabriole legs, ball-and-claw foot, acanthus carved on the knee, the top rail bowed, with carved shell in the centre, and splat pierced. They may be compared with chairs on pages 99, 101, 108, 137, 272, 289 and 309. E. S.

MARQUETRY CUPBOARD . . . FACING 271

Bookcase, upper half with glazed doors; frame and panels inlaid in the Dutch manner (see plates facing 262 and 270). The present lights of glass are too large to be the original pieces, and the case loses much of its character by the change. The inlay is one of fine quality and good design; the parrots in swinging perches are noticeable. R. S.

FOUR CHAIRS 272

The tallest chair, painted black, may be of oak, for it is similar to many already described. The chair to the extreme right is similar to those just described. The third specimen is of about the same period, but has straight legs and stretchers; while the fourth chair is one of Sheraton's models. E. S.

MAHOGANY CHAIRS WITH TURKEY-WORK BOTTOMS FACING 274

Two handsome examples belonging to the early Chippendale school. In proportion and in detail, they are unusually fine. The simple jar-shaped splat is boldly and gracefully pierced

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and carved; the top rail is carved and "embowed." The two front feet end in a very fine ball, and the claw clasping it is firm and strongly cut. The seats of Turkey-work are in pleasing patterns of gay colors. E. S.

PLATE-BACK CHAIR 276

An interesting example of Dutch design, with cabriole legs, hoof feet, one stretcher, embowed top rail, and jar-shaped splat, forming a solid plate, unpierced. E. S.

DUTCH CHAIRS 277

Three chairs of the same period as the above; the central one is an early form of the chair that often occurs in the American inventories as the "crown back chair," so-called from the shape given by its general outline. E. S.

MAHOGANY TABLE . . . . FACING 275

This valuable specimen belongs to the same period as the one facing page 118. It is a fine piece of wood. The table has two leaves supported by legs that move out or in at pleasure. The ball-and-claw feet are boldly carved. E. S.

SETTEE 279

This piece depends upon its shape and its upholstery for its effect and not its woodwork, for its legs only are visible. These are cabriole in shape and carved, ending in the ball-and-claw. E. S.

MAHOGANY BEDSTEAD 281

The posts are carved and turned, tapering gracefully toward the top. Unfortunately, there is neither cornice, nor tester to give to the bed its proper finish. The blue and white curtains are of the same age as the bedstead. E. S.

GOBELIN TAPESTRY CHAIRS . . . FACING 282

Two armchairs belonging to the same set as the sofa (frontispiece) and covered with similar tapestry. R. S.

FOUR CHAIRS . . . . . FACING 283

The chair in the upper left-hand corner, of mahogany with yellow damask bottom, belongs to the same period as those facing page 274. The splat is ornate, and the foot ends in the ball-and-claw. The chair was brought to New York in 1763.
The oak arm-chair next to it is richly carved; the legs form with the front rail a graceful X and bear a shield with a lion rampant. The stamped red-leather seat is fastened with brass nails, and a cushion of the same material is held to the back by brass rings and a cord.
The chair in the lower left-hand corner resembles many Dutch models already described, save for the two handles, or ears, on either side of the back.
The chair in the lower right corner is similar to the one on page 271. E. S.

MAHOGANY CHAIRS 289

Both chairs are a later stage of development than those on page 277. The seats of both chairs are Turkey-work. E. S.

THREE CHAIRS 290

The two to the left belong to one set. The splat is pierced and in the centre an urn or vase appears neatly carved. The other chair has its splat pierced in a graceful tracery design. E. S.

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CHAIR 291

A somewhat curious variety, with its straight legs ending in dog's feet, rush-bottom, bow-shaped top-rail and pierced and carved splat quite uncommon as to outline. E. S.

OLD OAK CHAIR 292

A chair of the type already shown on pages 183 and 190. The feet are similar to those of a chair on page 193. In all probability the original back and seat were of cane. E. S.

OLD "WING" OR "SADDLE-CHEEK" CHAIR . . 293

A bedroom chair with stuffed back, seat and arms. The mahogany legs are short cabriole with ball-and-claw feet. The covering is a kind of brown matting. Another example of an earlier "wing" chair faces page 184. E. S.

CORNER CHAIR 294

A simpler specimen faces page 122, with solid splat; here the splat is pierced, but more elaborately than that on page 123. It differs from these examples in having ball-and-claw feet and cabriole legs, as well as in the curious ornamental pendents to the rail. E. S.

TWO CHAIRS 295

The one to the left is of the same period as those on pages 183 and 190; the second chair is Dutch, and similar to those on page 277 with the exceptions of its arms. The splat has been covered unfortunately with the same material as the seat, as was the chair on page 101. E. S.

MARQUETRY CHEST OF DRAWERS AND GLASS CASE FACING 296

Dutch inlaid decoration of fine quality. The piece is to be compared with that shown in plate facing 262, and is like that in many of its details. The decorative anthemions on the ends, springing from conventional vases resting on *culs de lampe*, are of great beauty. R. S.

OVAL PAINTED TABLE . . . FACING 297

Table with painted top; probably about 1780. These painted pieces have a double origin, first in the inlays of coloured woods which, in Italy and later in the Low Countries, had been a recognized system of decoration since the fifteenth century, second, in the magnificent French work of the years 1720 to 1770, of which the celebrated painting in *Vernis Martin* is the most brilliant. Once established, this fashion of painting the larger surfaces lasted until 1840, and much in reality and more in possibility was lost when that fashion disappeared. R. S.

TWO CLOCKS . . . . . FACING 302

Tall clock, in lacquered case; the designs in painted lacquer appear to be really of Japanese work, and it may well be that the case had been sent out to Japan for the purpose. R. S.

Bracket clock, the case wholly of metal, the front and sides elaborately worked in pierced patterns, the dial inserted flush with the front plate is modern: the clock is held by hooks to a strong horizontal moulding. R. S.

TWO BRACKET OR PEDESTAL CLOCKS . . . 305

Of excellent design. The one to the left contains arches at each side carved in lattice-work; the second clock, made by Robert Henderson of London, has several chimes. The latter is richly ornamented with metal. E. S.

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PARLOUR ORGAN 307

This example is 52 inches high and 26 inches wide. The case is mahogany and the pipes are ornamented with drapery. A bellows supplies the wind. The instrument plays ten English tunes. E. S.

MAHOGANY CARD TABLE AND CHAIR . . . 309

A table that is unusual in having five legs, one of which draws out to support the leaf. The feet are claw-and-ball. The chair, also of mahogany, is similar to many already described. E. S.

SCREEN WORKED IN 1776 311

The standard is of mahogany of the pillar-and-claw type; the legs end in the "snake foot"; and above the regular patterns of now faded colours the date 1776 is worked. E. S.

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THE FURNITURE OF OUR FOREFATHERS

Part IV

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KAS, WALNUT, VENEERED WITH MAHOGANY

Owned by Miss Katharine Van Rensselaer, Vlie House, Rensselaer, N. Y. *See page 267.*

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THE FURNITURE OF OUR FOREFATHERS

PART IV:

Dutch and English Periods

NEW YORK FROM 1615 TO 1776

THE first pieces of furniture that were landed on the shores of the Hudson were probably brought in the *Fortune*, by Hendrick Christiansen of Cleep, who founded in 1615 a settlement consisting of four houses with a population of thirty persons. The *Tiger* also came about the same time under Captain Adrian Blok, and these two had received from the States-General of Holland the monopoly of trade with New Netherland, consisting principally in furs. These ships were followed by the *Little Fox*, the *Nightingale*, and again the *Fortune*. In 1623, the Privileged West India Company sent out thirty families, chiefly Walloons; and, in 1625, the colonial authorities sent a vessel with six families and *their household furniture*. The population was now about two hundred. In

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1626, the *Arms of Amsterdam* arrived, as well as the *Sea Mew*, with Peter Minuit who got the island of Manhattan. The *Arms of Amsterdam* took back to Holland 8,250 skins of beaver, otter, mink, lynx and rat, together with much oak timber and nutwood or hickory. This trading-post was therefore now a success, but it could not be called a town yet. Twenty years later, when Father Jogues visited New Amsterdam and was received by Governor Kieft, he wrote: "There is a fort to serve as the commencement of a town to be built here and to be called New Amsterdam. . . . Within the fort there was a stone church which was quite large, the house of the governor whom they call Director-General, quite neatly built of brick, the storehouses and barracks. On this island of Manhate, and in its environs, there may well be four or five hundred men of different sects and nations: the Director-General told me that there were men of eighteen kinds of languages; they are scattered here and there on the river above and below, as the beauty and convenience of the spot invited each to settle; some mechanics, however, who ply their trade, are ranged under the fort, all the others being exposed to the incursions of the Indians, who, in the year 1643, while I was there, had actually killed some two-score Hollanders, and burnt many houses and barns full of wheat . . . . When any one first comes to settle in the country they lend him horses, cows, etc.; they give him provisions, all which he returns as soon as he is at ease; and as to the land, after ten years he pays to the West India Company the tenth of the produce which he raises."

Rensselaerswyck, now Albany, he describes as a colony of about a hundred persons residing in some twenty or

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thirty houses constructed merely of boards, and thatched, there being as yet no masonry except in the chimneys.

When Governor Stuyvesant arrrived in New Amsterdam in 1647, the town contained about 150 dwellings with about 700 inhabitants. Most of the buildings were built of wood and thatched with reeds, and some had wooden chimneys. Sanitary conditions were almost inconceivably filthy, and stringent measures were taken for the construction of "suitable and convenient houses within nine months." There was, consequently, great improvement in the town during the next ten years. Adrian Van der Donck, writing about 1654, describes the fine kitchen gardens of the New Netherlands, and mentions peaches, apricots, cherries, figs, almonds, persimmons, plums, and gooseberries, as well as quinces from England. Among the flowers introduced, he enumerates various species of red and white roses, eglantine, gilly-flowers, jenoffelins, various tulips, crown imperials, white lilies, the fritillaria, anemones, baredames, violets, marigolds and many others. In 1656, there were 120 houses with extensive gardens, and 1,000 inhabitants. In this year, the first article of the conditions offered by the Burgomasters of the city of Amsterdam to agreement with the West India Company reads: "The colonists who are going (to New Amsterdam) shall be transported in suitable vessels with their families, household furniture and other necessaries." The majority of these colonists were of the poorer class, but wealthy merchants came here in increasing numbers, and the trading-post soon became a busy mart. With its extensive water front, streams, canals, and meadows, the transplanted Dutch town became very homelike. Most of the houses were of one story with two rooms, and, rough as most of the fur-

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niture undoubtedly was, yet a good deal had come across the water. Articles of luxury were already on the spot and in demand. In the Albany records for 1654, we read: "Jan Gouw and Harmen Janse wish to sell a certain casket inlaid with ebony and other woods." The payment was to be made in "good whole beavers . . . within twenty-four hours, without an hour longer delay." It was bought by Jacob Janse Flodder for thirty beavers and nineteen guilders. This handsome casket, therefore, fetched about $125, as beavers were then worth from $3.50 to $4 each.

An example of carved oak furniture, such as may have been owned by the wealthy Hollanders at the time of the first settlement of New Netherland, faces this page. It is a curious oak cupboard on a frame, left by Miss Mary Campbell to the Albany Institute and Historical and Art Society.

When New Orange finally passed into English possession in 1674, ninety-four of its citizens owned estates of more than a thousand guilders. Twenty-two of these were between five and ten thousand guilders each; and the wealthiest were the following: Johannes van Burgh, 14,000; Jacob Leisler, 15,000; Johannes de Peyster, 15,000; Cornelis Van Ruyven, 18,000; Jeronimus Ebbing, 30,000; Jno. Lawrence, 40,000; Olaf Stevenson Van Cortland, 45,000; Nicholas de Meyer, 50,000; Cornelis Steenwyck, 50,000; and Hendrick Philipsen, 80,000.

In 1677, there were 368 houses and 3,430 persons in New York; in 1686, the numbers had increased to 480 and 3,800 respectively. In 1689, Albany had 150 houses. Thus, at this date, the New York dwelling-house harboured from nine to ten persons on an average. Though the

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CARVED OAK CUPBOARD WITH DRAWERS, ON A FRAME

Owned by the Albany Institute and Historical and Art Society.

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DUTCH CHURCH STOOL

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rooms were few, therefore, they had to be large. The house of the prosperous merchant was of two stories and contained seven or eight rooms. As a rule, the New York inventories do not give the contents of separate rooms, but the house of John Winder (died 1675) is one exception. Besides the shop, it contained six rooms. In the hall were four Spanish tables covered with two leather Bristol carpets and two of Turkey-work, a framed table, twelve Turkey-work chairs and one leather chair, two trunks, two stands, two looking-glasses, a screen, six earthen pots, brass-headed andirons, and a pair of bellows.

The boys' room contained a bed and a chair. Mr. Winder's chamber was furnished with a bedstead, six child's beds, two stands, two chests of drawers, four stools with covers, two chairs, a close-stool, a fire-pan, andirons, dogs and brass tongs. The curtains were of wrought dimity, a mantel-cloth adorned the chimney, and in the drawers was a lot of household linen, besides green cloth and new and old tapestry for hangings. The shop was furnished for living as well as trade purposes. It contained a bedstead with purple curtains and valance, four chairs, two stools, and a glass case. The back room had a bedstead and curtains lined with sarcenet, six chairs, a table and carpet, a looking-glass and andirons. Grey hangings and two chimney-cloths adorned this room. Two bedsteads and a looking-glass were in the maid's chamber; and a table, a form and six chairs in the kitchen. The house was liberally supplied with the usual linen, pewter, earthenware and utensils. Mr. Winder also possessed 447 ounces of silver plate valued at £111-15-0.

The above house has an atmosphere of solid comfort. There is little of the Dutch feeling about it; it is typical

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ANNETJE JANS'S CHAIR
Owned by Mrs. Blanche Douw Allen, New York.

of the English merchant. A glance at the homes of others of this class at the beginning of the English rule shows the same conditions. Nathaniel Sylvester's furniture (1680) included four tables, six green, ten leather and twelve other chairs, a clock, a Turkey-work couch, ten feather beds and furniture, two cupboards of drawers, four looking-glasses, two great chests, and two great trunks. Robert Story died in 1680 worth £7,572-16-6. He owned an old ebony chair worth £4, a large chest of drawers, £5, and a large table, £5, both of black walnut. His rooms were hung with "dornix" (see page 17).

Early chairs are shown on this and the next page. The first, with black painted frame and rush-bottom seat, jar-shaped splat, bowed top rail and front legs turned and ending in hoof feet, is a type frequently seen in the works of the Dutch masters. This chair is said to have originally belonged to Annetje Jans, who came to the New Netherlands in 1630. She was first the wife of Roelof Jansen and after his death was married to Dominie Everadus Bogardus. Her *bouwery*, or farm, was the land on which Trinity church now stands. The chair is the property of Mrs. Blanche Douw Allen, of New

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York, having descended to her through the Douw family. A similar chair is owned by Mr. Clarence Townsend, of New York.

The chair represented on this page is painted black and is very heavy and solid; it has four slats, and simple top rail arched; its turned posts terminate in plain legs, the front legs and front stretchers are turned. The seat is handsome crimson damask. This chair has long been in the Pruyn family, and is owned by Mr. John V. L. Pruyn.

OLD DUTCH CHAIR
Owned by Mr. John V. L. Pruyn, New York.

Facing page 286 is an oak armchair of beautiful design, the front rail and front legs forming a graceful X, carved with a leaf pattern, and a shield bearing a lion rampant. The seat is of dark red leather fastened by brass nails. A cushion of the same material is held to the sides by brass rings and cords. This artistic design is familiar through the pictures of the Dutch masters. It belongs to the estate of Mary Parker Corning, and is now in the rooms of the Albany Institute and Historical and Art Society.

The difference between New York and New England houses was sufficiently marked to strike a stranger. In Madame Knight's *Journal* (1707), we have direct testi-

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mony: "The Cittie of New York is a pleasant, well compacted place situated on a commodious River w^ch^ is a fine harbour for shipping. The Buildings, Brick generaly, very stately and high, though not altogether like ours in Boston. The Bricks in some of the Houses are of divers Coullers and laid in Checkers, being glazed look very agreeable. The inside of them are neat to admiration, the wooden work, for only the walls are plastered, and the Sumers * and Gist are plained and kept very white scowr'd, as so is all the partitions if made of Bords. The fireplaces have no Jambs (as ours have). But the Backs run flush with the walls, and the Hearth is of Tyles, and is as farr out into the Room at the Ends as before the fire, w^ch^ is generally Five foot in the Low'r rooms, and the peice over where the Mantle tree should be is made as ours with Joyners work, and I suppose is fasten'd to iron rodds inside. The house where the Vendue was, had Chimney Corners like ours, and they and the hearths were laid w^th^ the finest tile that I ever see, and the stair cases laid all with white tile, which is ever clean, and so are the walls of the Kitchen w^ch^ had a Brick floor."

The above description was written at the end of the period now under review, when the town had not yet lost much of its Dutch character. The arrangement of the common living-room of the ordinary Dutch home can be readily reproduced. The most striking feature was the ornamental chimney-piece, five feet square, as Mme. Knight above explains. The Dutch love of carving is well known. When the owner was wealthy, the chimney-piece would be quite elaborate with caryatides surmounted by the con-

* Sumers is the "central beam supporting the joist, such as is now sometimes called the bearing beam."

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soles supporting the oak entablature ornamented with motives picked out in ebony, or wood stained in imitation. On the cornice, stood various vessels of brass *repoussé* and Delft ware. The hearth had a large cast-iron ornamented back, the sides being faced with faience tiles often representing personages in contemporay costume. Andirons with brass handles, heads of dogs, or lions, an iron rack for the fire-irons, pot-hooks, spits, a great "kettle," a pair of bellows, a warming-pan, and pewter, brass, or iron candlesticks were all to be found about this important feature of the chamber. Not far away, stood the large table with its carpet, or several small ones. At meal times, the wealthy burgher's table would be garnished with fine diaper or damask cloth and napkins, a great silver salt-cellar of fine workmanship, silver beakers, spoons, knives with handles of silver, agate, ivory, or mother-of-pearl, an occasional silver fork in wealthy homes, * jugs, mugs, glasses, plates and dishes of pewter, earthenware, or porcelain. Sometimes the glasses, cups, or mugs had silver or pewter covers. Near the host's great chair would be a large wine-cooler, or cistern of pewter or *repoussé* copper. Affixed to the wall is a board with hooks and a shelf above. Here hang pots and vessels of all shapes and sizes, and on the shelf is some of the fine Delft ware in which the mistress takes such pride. There is also a large provision cupboard, and above it hangs a looking-glass with an ebony frame of waved mouldings. Close by stands a great linen press, and perhaps a second "*Kas*" is

* Forks were very scarce before 1670. In 1668, Governor Eaton bequeathes a "sylver meat fork" to Mrs. Abigail Nichols. George Cooke owns one in 1679. Nine silver spoons and six forks cost £10 in 1690. It is surprising how long it took for them to become popular; there was a strange prejudice against them. In Nicholas Breton's *The Courtier and the Countryman*, we read: "For us in the country, when we have washed our hands after no foul work, nor handling any unwholesome thing, we need no little forks to make hay with our mouths, to throw our meat into them."

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also in the room. A bright and charming Frisian clock (such as appears facing page 302) ticks on the wall. In the background, a stairway, more or less ornamental, with plain banisters or turned balustrading, leads to the rooms above; and under it stand casks, and a lantern hangs there to light the descent to the cellar. A carved oak glass stand, or rack, is also frequently found; and on it are goblets and glasses of all dimensions. Pails, brushes, brooms, and all the implements for washing and scouring are conveniently at hand. The window, with leaded diamond or square panes, has an exterior framing of creepers or rose-tendrils. At the entrance, or in the vestibule, were sometimes to be found faïence plates breathing the spirit of easy-going good-nature characteristic of the race. A typical one bears the legend:

"*Al wat gij ziet, en oordeel niet.*
Al wat gij hoord, en geloof niet.
Al wat gij weet, en zeg niet.
Al wat gij vermoogt, en doet niet."

(Don't judge all that you see.
Don't believe all that you hear.
Don't utter all that you know.
Don't do all that you can do.)

Another plate, representing a grotesquely-garbed individual, reads:

"*Huijs is noijt zond*
Gikkin die het niet
In dient de kan verstrekken"

(This house is never lacking in fools; he who does not amuse himself in it can get out.)

The Friesland clock, mentioned above, is about 200 years old. It is owned by the Rev. John van Burk, Johns-

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town, N. Y., and is in the rooms of the Albany Institute and Historical and Art Society. The mermaids, cherubs, eagles, and other ornaments upon it present a bewildering and beautiful combination of scarlet, blue, white and gold. The pictures on and above the dial are delicately painted.

The wealthy Dutch merchant naturally had more numerous and luxurious apartments than the home above described. Like his English brother, his rooms were full of hangings, *bric-à-brac*, porcelains, plate, and furniture of the choicest woods, marquetry and lacquer. We will now examine a house of this class.

Cornelis Steenwyck, the second wealthiest citizen of New Amsterdam when it passed into English hands, became Mayor of New York and died in 1686. His estate, including debts, then amounted to £15,931-15-1. He owned one house south of Bridge Street and east of the Fort, £700; another, a little to the north, £300; a garden between the houses of Peter Doriemer and Stephanus Van Cortlandt, £70; and "a small slip of ground lying in the broad way on the back part of the lot of Laendert Vandergrift, 22 feet by 15 feet, £7." Thus Broadway real estate was already valuable. His home is a good type of that of the wealthy burgher. It was an eight-roomed house with cellars, etc. In the Great Chamber, was £465-3-7½ in money, besides jewelry worth £52-4-0, and 730 ounces of silver plate worth £219. It was elaborately furnished with a round table (£2) and square table (£10), twelve Russia leather and two chairs with fine silver lace, a cabinet (£6), a great looking-glass (£6), and a very valuable "cupboard or case of French nutwood" (£20). Fourteen fine pictures adorned the walls, and there was a pair of flowered tabby curtains for the glass windows and a chim-

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ney-cloth of the same material. The fire-place was supplied with a "hearthe iron with brass handles"; and one part of the room was given up to a big bedstead with its furnishings, and a dressing-box. There was also a "capstock," or rack to hang clothes on, besides some table-linen, striped tapestry, silver lace, feather plumes, three chamber brooms and a carpet. On the chimney-piece and in the great cupboard and cabinet were five alabaster images, nineteen porcelain dishes, an ivory compass and two flowered earthen pots. All this sounds very luxurious and attractive.

The Fore Room contained a marble table with wooden frame, another table of wood with a carpet, one matted and seven Russia leather chairs, one "foot banke," a cushion, a clock, eleven pictures, and three curtains over the glass windows. This forms a very pleasant sitting-room.

In the "withdrawing room" were two chairs, a cabinet (£4), a chest, a trunk, a capstick, a close-stool, a cushion, eight pictures, and five china dishes, besides a lot of dry-goods.

The kitchen chamber was evidently the common family living-room. It contained five Russia leather, three matted, and four other chairs, an oval table with woolen cloth, a bedstead and furniture with iron rods and curtains, a case for clothes, two small trunks, two cushions, a chimney-cloth, a tobacco-pot, a glass lantern, a looking-glass and a great quantity of linen and earthenware. There were also three wooden racks for dishes and a "can-board with hooks of brass." The latter appears in many a Dutch interior of the seventeenth century.

The other rooms comprised the after-loft, chamber above the kitchen, cellar-kitchen, upper chamber for mer-

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chandise, cellar and garret. There was also a small stable, and "in the streete" were fir planks, an iron anchor, board and Holland pan tiles. Among the host of miscellaneous household goods and utensils, we note a "cupboard or case of drawers," two painted screens, a tick-tack board, a paper-mill, some black lead and blue, tin ware to bake sugar cakes, a marsepyn pan (marzipan or marchpane, a sweet confection of almond paste and sugar), (£2), two tin water spouts, thirteen scrubbing and thirty-one rubbing brushes, twenty-four pounds of Spanish soap and seven brushes.

The household utensils and domestic conveniences in New York were, as a rule, more varied and more numerous than in New England and the South. Cleaning and scrubbing utensils especially were abundant; a few items of this nature from inventories before 1700 are as follows: Whitening brushes, scrubbing ditto, painting brushes, hair ditto, dust ditto, chamber brooms, "hearth hair brushes with brass and wooden handles," hearth brooms, rubbers, "brush to clean ye floor," "dust brushes called hogs," floor brushes, rake ditto, "Bermudian brooms with sticks," sticks to hang the clothes upon, washing tubs, pails, rainwater casks, glass knockers to beat clothes, "tin wateren pot to wet clothes," wicker baskets, smoothing irons, boards "to whet knives upon," clothes brushes, leather buckets, fire buckets, Dutch hampers and Bermuda baskets, and scrubbers tied with red leather.

An important personage in Albany was Dom Nicholas Van Rensselaer, who died in 1679. His house near the mill, worth 1,200 guilders, contained a generous supply of linen, china, earthenware, silver plate, pewter, brass and iron. The wooden furniture comprised two beds, a chest

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of drawers, two looking-glasses, a globe of the world, a brown table of nutwood, a chest of the same, an oak table, a table of pine with six stools or chairs, a sleeping bank (see page 250) of pine, an old coffer with a desk, a seal, a wooden sand-box and a brush, twenty-one pictures and the King's Arms. Some of the miscellaneous articles included "an instrument to swim withal, a tin pan to roast apples, a flat dish to boil fish on, a brass pocket watch that's out of order, and a fflagilet tipt with silver." The above furniture was certainly not excessive for four rooms, of which this house probably consisted.

The curious old Dutch chair, seen facing page 286 (lower left-hand corner), is owned by Mr. Gardner Cotrell Leonard, of Albany. It has cabriole front legs ending in hoof feet, turned stretchers, a jar-shaped splat and two handles, or ears, at the sides.

The New York inventories give quite a different impression from those of the South, or even of New England. It is plain that the oak age is past. The drawing-table (see page 63) still survives, but the newer forms of light furniture are rapidly driving out the solid and cumbrous styles. In the poorer houses, tables and chairs are scarce, and very roughly constructed; in the richer homes, the latter are good and plentiful. Between 1680 and 1700, a merchant's house would contain from thirty to fifty chairs in addition to forms and stools. The latter were not numerous. Turkey-work, turned, matted, Russia leather (single and double nailed), Spanish leather and cane chairs are the principal varieties. Typical specimens of the day are shown facing page 286 and on page 249. The most ornate, facing page 286 (right-hand below), is from the Schuyler house, on the Flats, Troy Road, N. Y. Similar chairs

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CHAIR FROM WHITEHALL
Owned by Mrs. Cuyler Ten Eyck, Albany.

CHAIR FROM WHITEHALL
Owned by Mrs. Cuyler Ten Eyck, Albany.

appear also on page 271 and facing page 8. The other chairs are owned by Mrs. Cuyler Ten Eyck, Albany, and came from her home, *Whitehall*, the Gansevoort house.

Ebony chairs were possessed by a few families. "Foot-banks" often added to bodily ease. Enough has been said about the chairs of the period in former sections, so there is no need to dwell on them here. Church chairs, stools or stoofts are quite general in the houses; they were carried to worship when wanted. One of these, shown facing page 250, belongs to Mr. George Douglas Miller, and is

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now in the rooms of the Albany Institute and Historical and Art Society.* It is painted black and bears a picture of the Last Judgment in colours; the angel is seen separating the sheep from the goats. Beneath is the date 1702, and the following inscription:

" *Het oordeel Gotsir nu bereijt*
Het is nogtijt Laet onsincingt
De vroome van de Boose Scheyt
Godt beddenom des Heemals ovengt.

(" The judgment of God is now prepared
There is still time, leave unwisdom
The pious will be separated from the wicked
God's wisdom encircles the universe.")

Tables are generally the same as elsewhere; the side or sideboard table, with or without drawers, is frequently present.

Though the high-post bedstead was common, in some of the Dutch homes the bedstead was a kind of sleeping-bunk (*slaap-banck*), a shelf with doors in the wall; this bedstead was literally the bed-place and not an ornamental piece of furniture. This arrangement is still to be seen in many farm-houses of northern Europe, Normandy and Brittany, and constantly appears in the pictures of Gerard Dou, Jan Steen and other contemporary Dutch painters.

Little beds, trundle beds (known as *slaap banck op rollen*), tent beds with curtains, sleeping benches, press-beds and bedsteads "on fold" were other varieties. Slaves had to be content with rough sleeping accommodations. A temporary shake-down, or rough cot, such as guests had to put up with at festival time, was called a Kermesse bed. When Jaspar Dankers and Peter Sluyter, the Labadists,

* This of course is a small stool, but has been reproduced on a very large scale in order to show the picture upon it.

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visited Simon at Gouanes in 1690, they noted in their journal: "It was very late at night when we went to rest in a Kermis bed, as it is called, in the corner of the hearth, alongside of a good fire." The warming-pan of copper or brass was always in requisition. One belonging to Mrs. Robert R. Topping, of Albany, is represented facing page 254 with some other articles now in the rooms of the Albany Institute and Historical and Art Society. These are foot-warmers, owned by Messrs. Bleecker and James B. Sanders, and a "scheppel," a Dutch grain measure used in the New Netherlands, now owned by Mrs. S. G. Bradt, and a trunk belonging to Mrs. Anna de Peyster Douw Miller. A fine brass warming-pan, marked with the initials of Philip Van Rensselaer, is at *Cherry Hill*, Albany.

We also find a multifarious assortment of cooking utensils and implements, including pots, funnels, pans, cullenders, kettles, chocolate-pots, apple-roasters, cake and pie pans, sugar-cake pans, posset-pans, marchpane-pans, strainers, fish-kettles, skillets, jacks, spits and trammels.

Among the miscellaneous household goods mentioned, we note steel to strike fire with, tinder-box, candle-box, rack, spice-box, kettle-bench, mustard-querne, spoon-rack, thing to put spoons in, sand-box, tobacco-box, spue-box (which sometimes had a drawer), paper-mill, frame for clothes to hang, rack to hang clothes and caps upon, hour-glass, weather-glass, dressing-stick and board, comb-box, black walnut paper-box and rolling board for linen.

The attention paid to the comfort of children is often apparent. Among the frequent entries are children's bedsteads, cribs, cradles, small children's trunks, child's stools, sucking-bottles, nurse-chairs, rocking-chairs, childbed baskets, and toys and playthings. "Fenders to keep children

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from the fire" are specially mentioned. Three interesting pictures appear facing page 258 and on page 253.

The first represents a cradle belonging to the Pruyn family and a child's rocking-chair used by Sarah Lansing. Behind this stand two fire-screens (the latter belonging to the estate of Mary Parker Corning) now in the Albany Institute and Historical and Art Society.

The second shows an old cradle covered with leather and ornamented with brass nails also forming date 1749, and a child's high chair, with turned posts and stretchers, and bearing a bar for the feet. The seat is covered with leather. These pieces have always been in the Van Rensselaer family, and are now owned by Mrs. H. Van Rensselaer Gould, of East Orange, N. J., and are preserved in the Van Rensselaer house, *Cherry Hill*, Albany.

The third is a child's chair long in the Lansing family. This belongs to Miss Anna Lansing in Albany. The "tip and turn" tea-table of mahogany with ball-and-claw feet is of later date. This also belongs to Miss Lansing.

For lighting the halls and rooms, there were lanterns, earthen and other lamps and a great variety of candlesticks. These were of pewter, tin, iron, brass and more precious metals. Silver candlesticks were not rare, and some of these were of elaborate form and workmanship. Besides the simpler kinds that stood on tables and shelves, there were high-branched standing candlesticks, sconces and arms on the walls, and candelabra hanging from the ceilings. A double brass hanging candlestick with snuffers and extinguisher was worth £1-4-0 in 1696. Some of the varieties were hand-candlesticks, brass hanging and handle candlesticks, brass standing ditto, standing ditto with two brass candlesticks to it, and brass-plated candlestick.

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Cornelis Van Dyke (1686), whose estate amounted to 1,428 beavers, had a typical mixture of furniture in his house. One room contained a walnut bedstead with dark say hangings and silk fringe, a walnut chest containing a spare suit of serge hangings, a painted chest of drawers, "a walnut chest of drawers with a press for nap-

A CHILD'S CHAIR AND MAHOGANY TEA TABLE
Owned by Miss Anna Lansing, Albany. See page 252

kins atop of it," an oak chest of drawers, an oak table and carpet, eight Spanish stools, a walnut capstock to hang clothes upon, a red table that folds up, an old case without bottles, a hanging about a chimney; and the usual linen brass, pewter, earthenware and glass. The Fore Room was furnished with a bedstead and green say suit of hangings, another bedstead of oak, a painted chest of drawers, a wooden table, ten matted chairs, a Spanish leather stool,

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a looking-glass, three pictures, "four racks that the pewter stands on and earthenware," a desk, a pewter standish, a painted eight-cornered table, three chests, a leather hat case, andirons, fire-irons, bellows, long and short handled brushes and the usual kitchen stuff. In the shop was a sleeping bed of pine wood and bedding for the servant, and "before the door a wooden sleigh."

From the above examples, it is evident that in the average home there was no distinction between sitting- and sleeping-rooms, and the hall is rarely named as an apartment, but that in the richest families the rooms were sometimes reserved for distinct purposes. Col. Lewis Morris (1691, £4928-17-1) had a bed in his dining-room as well as in the great room and lodging-room. Thomas Crundell's hall (1692) contained a bed. The other furniture in this hall consisted of small square and large oval tables, cupboard, black walnut chest of drawers, glass case of the same wood, seven leather and three Turkey-work chairs, a chamber screen, andirons, etc. The chimney-cloth was of fringed calico, and one large and three small landscapes were on the walls.

The wives of the wealthier citizens had their own apartments to which they could retire for rest or privacy. Some of these were quite luxuriously furnished. William Cox was a rich merchant, who died in 1689. His widow's chamber contained a chest of drawers on a frame, a side table with drawers, a chest of drawers and a dressing-box, a glass case, twelve Turkey chairs, a large looking-glass, a silver ditto, and a bed with serge curtains and valance with silk fringe.

By this time, many a Vanderdecken had weathered the Cape, and the beautiful fabrics and strange productions of

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WARMING-PAN, FOOT-WARMERS, TRUNK AND A "SCHEPPEL"
Now in the Albany Institute and Historical and Art Society. *See page 251.*

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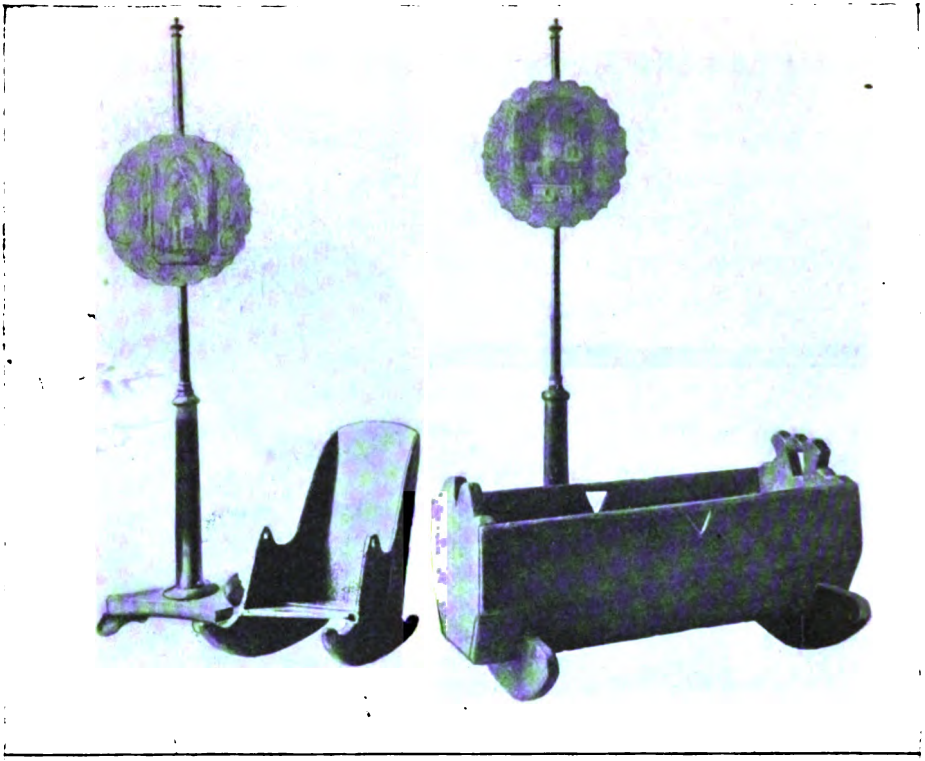
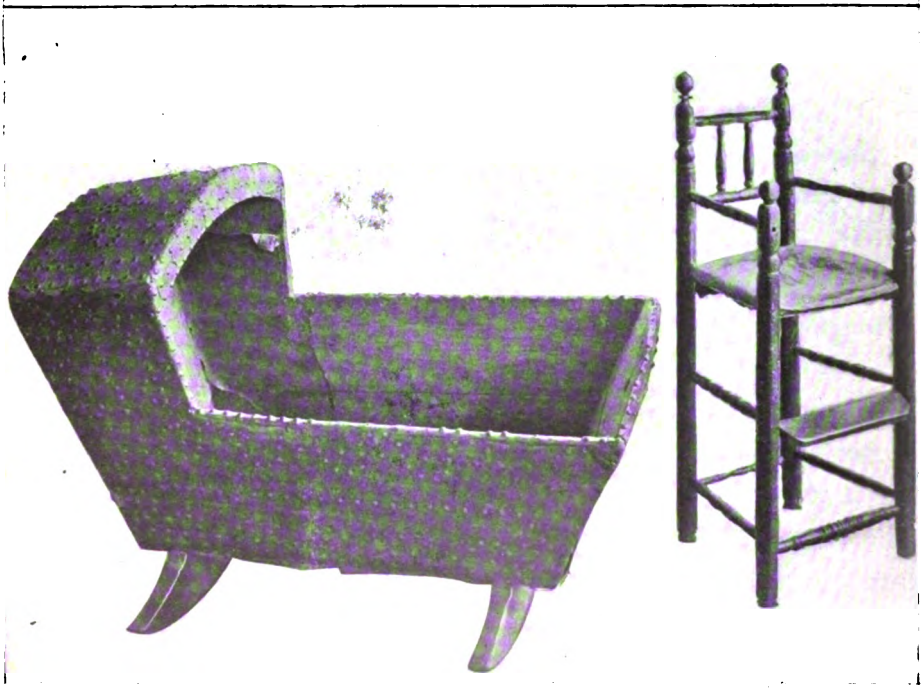


OLD CRADLE, CHILD'S ROCKING-CHAIR AND TWO FIRE-SCREENS

In the Albany Institute and Historical and Art Society. *See page 252.*



VAN RENSSELAER CRADLE AND CHILD'S CHAIR

Owned by Mrs. Gould. *See page 252.*

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the affluent East had found their way into every trade centre. Oriental goods give a characteristic note to the rooms of every prosperous Dutchman of the day. Porcelains, lacquer goods, silk and cotton fabrics, carved wood and ivory, and wrought metals were brought here almost as freely as they are to-day. There is scarcely an inventory of a person of ample means after 1675 that does not contain some article of Eastern origin.

New York was an exceedingly busy mart, and English and Dutch and other vessels unloaded at her wharves merchandise as varied as was to be had in London or Amsterdam. Thriving as this trade emporium now was, legitimate commerce did not satisfy many of the merchants, who, as is well known, were none too scrupulous; they had no hesitation in breaking the laws of trade whenever possible, and pirates received much sympathy and aid. Ships were even sent with supplies to the pirates' haunts and returned with miscellaneous plunder and successful pirates, who had come home to retire in comfort on the fruits of their industry. The Earl of Bellomont was sent out as Governor in 1697 to stop the illegal traffic. He and others had entered into a commercial venture with a citizen and ex-privateer of New York, named Captain William Kidd, with the object of exterminating piracy. Everybody knows the outcome of this scheme. In 1692, Captain Kidd was a respectable member of society and married Sarah, the widow of John Ort who had been dead only a few months. It may be interesting to see the household goods that the future pirate acquired by this marriage.

There were five tables, one of which was oval, with six carpets; eighteen Turkey-work, twenty-four single-nailed and

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twelve double-nailed leather chairs; three chests of drawers, a glass case, two stands, two dressing-boxes, a desk, a screen, four looking-glasses, a clock, four curtained beds, two pairs of andirons, two fenders, three sets of fire-irons, three chafing-dishes, four brass, four tin and four pewter candlesticks, five leather buckets, 104 ounces of silver plate, twelve drinking-glasses, and the usual bedding, linen, pewter and kitchen stuff. With the addition of his own effects, therefore, Captain Kidd's home was quite luxurious.

The contents of the houses constantly bear evidence of the extent of New York's foreign trade and imply that little of the good furniture was made here. The new styles that the Dutch had borrowed from the East were rapidly growing in favour. Marquetry, already spoken of on page 68, beautiful examples of which appear facing page 262 and page 296, owned by Mrs. William Gorham Rice, of Albany, and Mr. John V. L. Pruyn, of New York, was becoming a leading feature of furniture decoration, and objects of strange shapes with inlay of exotic woods were gradually eclipsing the old cabinets, chests of drawers, cupboards and tables with mouldings and mathematical patterns of ebony and imitation ebony. The more picturesque and pictorial marquetry and the *bombé* forms and cabriole legs had practically superseded the severe oak by 1690. William of Orange was now in England, and the new Dutch furniture was all the rage. Walnut was principally used, but chestnut was also in demand, and much hickory reached Holland from this side. The Dutch recognized the value of mahogany in cabinet-making earlier than is usually thought.

Stray pieces of mahogany unquestionably existed in New York and perhaps in New England and the South at

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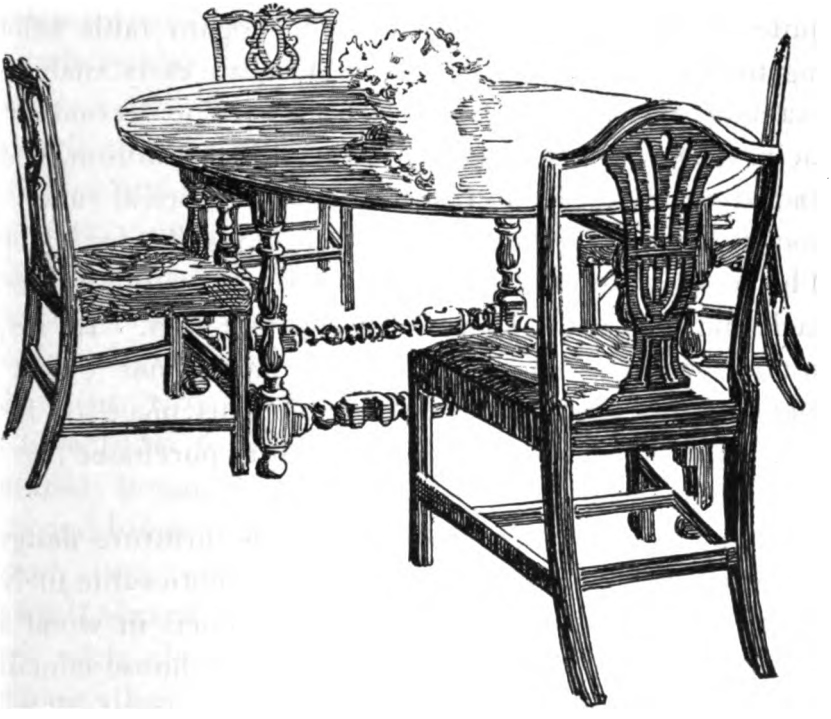
this date. It is probable that the "fine red chest of drawers," belonging to Thomas Tyler, of Boston (1691), was composed of mahogany. The "red table that folds up," already mentioned in the inventory of Cornelis Van Dyke (1686), looks suspiciously like mahogany, and there is no



MAHOGANY TABLE
In the Van Cortlandt House, Croton-on-the-Hudson.

telling how long he had possessed it. The same remark applies to the "cupboard of Cashoes tree, £1-10-0," belonging to James Laty, of Jamaica, L. I., six years later. Cashoes is, of course, mahogany (Dutch, *kasjoe;* Brazilian, *acajoba;* French, *acajou*). An early specimen of mahogany represented on this page belongs to Miss Anne Van Cortlandt at Croton-on-the-Hudson; it is said to have

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been brought from Holland by Olaf Stevenson Van Cortlandt in 1668 on his return from a visit to his fatherland. This, as well as the next example, closely follows the pattern of the seventeenth century oak tables (see pages 11 and 97). In transitional periods, styles overlap and the old forms are often clung to after the new have been introduced. It is quite possible, however, that the mahogany table belonging to Miss Van Cortlandt is, in fact, an early mahogany example of the seventeenth century. The second table, facing page 260, belonged to Sir William Johnson, and is loaned to the Albany Institute and Historical and Art Society by the heirs of the late Gen. John Taylor Cooper. The wood is very rich red, the leaves drop on hinges at each end, and are supported by legs that fold. Its height is 29⅝ inches; its length 6 feet 6 inches and 5 feet 11 inches across the shortest diameter. This piece of furniture was confiscated in 1776, and was purchased by the Hon. John Taylor.

It is not, however, the new Dutch furniture designed under the influence of the Orient that is noticeable in New York houses, so much as the actual products in wood and lacquer of those remote realms. Many a house contained cabinets, baskets, trays, images and ceramics of all kinds that had come direct from the Far East. Among others we may select the following:

Christina Cappoens (1687) had an "Eestindia Cabbenet with four black ebben feet, £2-10-0." Margarita Van Varick (1696), had "five silver wrought East India boxes, three ditto cups, two ditto dishes, one ditto trunk, a Moorish tobacco pipe, a small ebony trunk with silver handles, an East India cabinet with ebony feet wrought, two East India cabinets with brass handles, a small black cabinet with

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silver handles, eleven Indian babyes, ten Indian looking-glasses, two East India cane baskets with covers, a fine East India dressing-basket, a round ditto, two East India cane baskets with covers, two wooden guilt East India trays lackered, one round thing ditto, thirteen East India pictures, a fine East India square guilt basket and a carved wooden thing," and quantities of porcelain.

Perhaps also "thirteen ebony chairs, a small gold box as big as a pea, a gold piece the shape of a diamond, a gold bell and chain, two gold medals, a small mother-of-pearl box and fifty-five pieces silver playthings or toys" may have come from the East. Mr. Jacob De Lange (1685) also owned "one waxed East India small trunk, one square black small sealing-waxed box, one silver thread-wrought small trunk, one ivory small trunk tipt with silver, two small square cabinets with brass hoops, one East India basket, one East India cubbet, five small East India boxes, one East India waxed cabinet with brass bands and hinges with four partitions, one small East India rush case containing nineteen wine and beer glasses, one small waxed East India trunk, one ivory small trunk tipped with silver, one square black small sealing-waxed box, one silver thread-wrought small trunk, a gold boat wherein thirteen diamants to one white coral chain and one East India basket."

If, in addition to Oriental products, we examine the porcelain, earthenware and pictures belonging to Mrs. Van Varick and to Mr. De Lange, a rich barber-surgeon, respectively, we shall have a very clear view of the best that was procurable at the close of the third quarter of the seventeenth century. The "Chyrurgian's" inventory (1685, £740-17-7), includes: "Purcelaine. In the cham-

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ber before the chimney. Seven half basons (£12-15-0), two belly flagons, three white men, one sugar pot, two small pots, six small porrengers, one small goblet" (all £2-14-0). Thus we see how a chimney-piece was decorated. The six plates were naturally stood on end. Upon the case, or *kas*, were two great basons, one great goblet, two pots, two flasks and four drinking glasses;—total £4-16-0. Other porcelain, some of which was evidently for sale, included: "Five drillings, thirty butter dishes, six double ditto, seven small tea pots, two white ditto, one can with a silver joint, one ditto with a joint, five small basons, one barber's ditto, sixty-seven saucers, four salt sellers, three small mustard pots, five oil pots, one small pot, 127 tea pots, three small men, two fruit dishes." The total value of this chinaware was £15-11-6 The earthenware comprised "two small cups, one bason, one small oil can, one small spice pot, five saucers, six small men, one small dog, two small swans, one small duck." These were all worth only ten shillings. In addition, there were "ten white dishes, seven white and blue ditto, two flat white basons, one white cup, one salt seller, one mustard pot, twenty-one trenchers, one chamber pot, one pan with pewter cover. Red earthenware: Five small saucepans, three stew pans, four pots, one strainer, two small dishes, two jars." Mrs. Van Varick's porcelain was as follows: "Three cheenie pots, one ditto cup bound with silver, two glassen cases with thirty-nine pieces of small chinaware and eleven Indian babyes, also six small and six larger china dishes, twenty-three pieces of chinaware, two white china cups with covers, one parcel toys (£2-10-0), three tea pots, one cistern and basin, fourteen china dishes, three large ditto, three ditto basons, three smaller ditto, three fine

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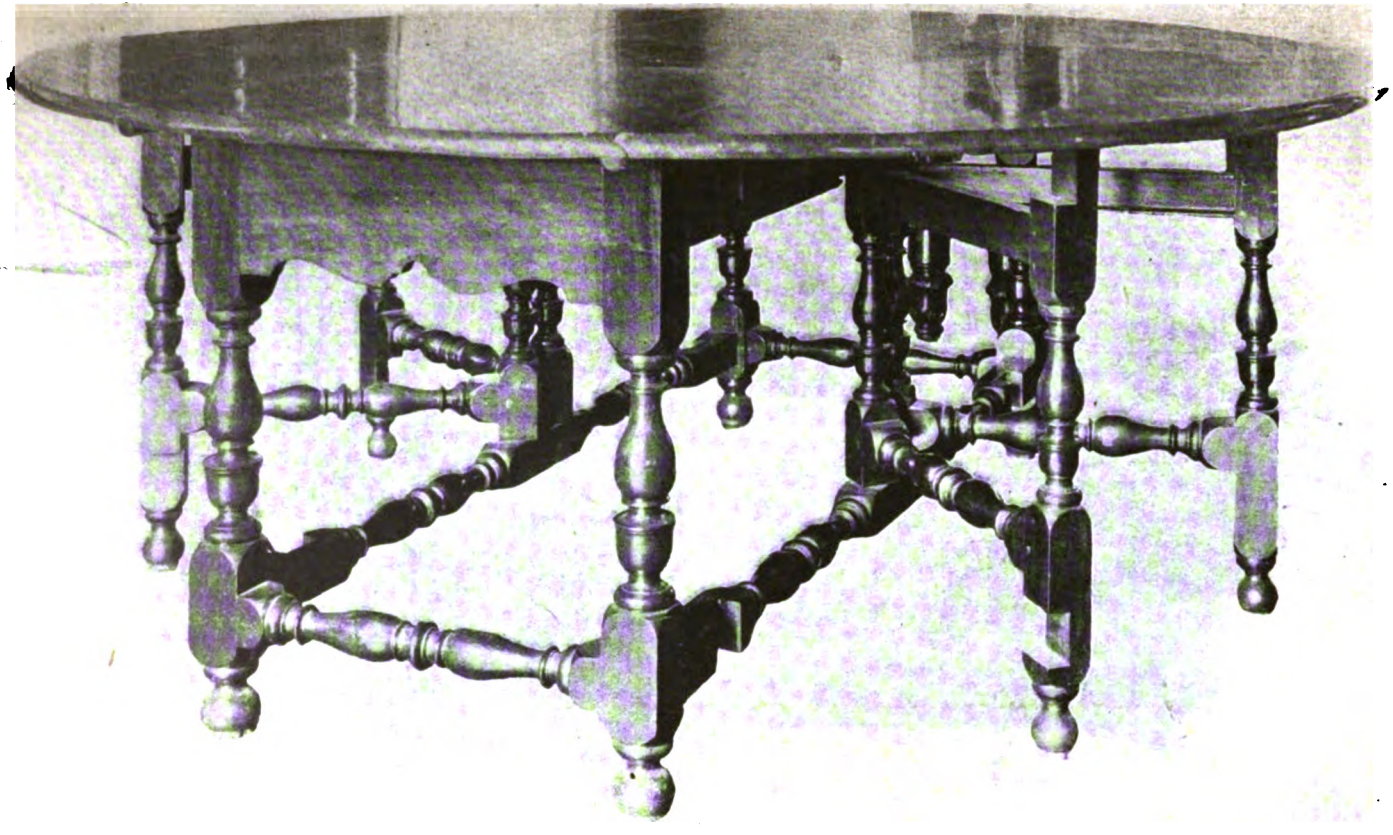

MAHOGANY TABLE

Owned by Sir William Johnson; now in the Albany Institute and Historical and Art Society. *See page 258.*

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MARQUETRY CUPBOARD AND DRAWERS

Owned by Mrs. William Gorham Rice, Albany. *See page 256.*

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china cups, one ditto jug, four ditto saucers, seven ditto smaller tea dishes, six painted tea ditto, four tea ditto, eight tea cups, four ditto painted brown, six small ditto, three ditto painted red and blue, three white East India flower pots, three ditto smaller, three ditto round, one china ink box, one lion, one china image." Other articles of this class were: Eight white earthen plates, one tea dish, two cups, six wooden tumblers, one carved wooden thing, and three wooden dishes painted. Besides her Eastern cabinets, already described, this lady had other pieces of furniture for the safe-keeping and display of her precious china. First, perhaps, comes "one great Dutch *kas*, which could not be removed from Flatbush," and was therefore sold for £25. This must have been a very fine piece of carved and inlaid work. Then we have a "painted wooden rack to set chinaware in." The value, £1-7-0, shows that either the painting or carving was elaborate. A wooden tray, a wooden tray with feet, and a small oval painted table also occur.

One of the most varied assortments of household goods belonged to the above Jacob De Lange. His house contained a fore room, side chamber, chamber, shop, kitchen and cellar. Besides the Oriental goods already mentioned, he owned twelve chairs of red and six of green plush, and eleven matted. Then there were seven wooden backs, two can boards, two small cloak boards, a hat press, a church chair, a clothes press, a small square cabinet with brass hoops, a cupboard with glass front, "a black nut chest, found under them two black feet," one oak drawing and two round tables. His pictures numbered fifty-five. In the side chamber were "a small zea, an evening, four pictures countreys and five East India pictures with red lists"

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(list=frame). The fore-room was adorned with "a great picture being a banquet with a black list, one ditto something smaller, one ditto one bunch of grapes with a pomegranate, one ditto with apricocks, one ditto a small country, one ditto a Break of Day, one ditto a Small Winter, one small ditto a Cobler, a Portraturing of My Lord Speelman, a board with a black list wherein the coat-of-arms of Mr. De Lange." These landscapes, marines, interiors and still life of the Dutch school would be prized in any house to-day. It is interesting, however, to note that the owner's coat-of-arms was valued at £5-4-0, while all the other pictures in the room totalled only £8. The Chamber contained "one great picture banquetts, one ditto, one small ditto, one ditto Abraham and Hagar, four small countreys, two small ditto, one flower pot, one small ditto, one country people frolic, one portraiture, one sea strand, one plucked cock torn, two small countreys, one small print broken, one flower pot small without a list, thirteen East India prints past upon paper." These pictures, many of which were, doubtless, by celebrated masters, reached the grand total of £19-7-6!

Pictures are found in considerable numbers in all opulent houses. Thirty-eight were owned by Cornelis Steenwyck, but the subjects are not recorded. Christina Cappons, 1687, owned "two rosen picters, one ditto a ship, one ditto of ye city of Amsterdam, two ditto small upon boards, ten small picters, one great ditto with a broken list, three small gilded ditto." These were collectively worth £2-0-6.

Besides two pictures not described, John Van Zee, 1689, had one of Julius Cæsar and another of Scipio Africanus. "Landskips" are plentiful. Margarita Van Var-

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ick, 1696, owned thirty-nine pictures, including portraits of herself and relations, "three pictures of ships with black ebony frame, one ditto of the Apostle, one ditto of fruit, one ditto of a battle, one ditto landskip, one ditto large flower pot, one ditto with a rummer, one ditto bird cage and purse, etc., one large horse battle, one large picture with roots." The others included prints and pictures with ebony, black and gilt frames. In some houses the chimney-piece was not very high, especially towards the end of the century. In this case the space above it was filled with a large picture which was specially named. Thus, Mrs. Van Varick possessed "a large picture of images, sheep, and ships that hung above the chimney." The walls of the rooms of the best houses were thus amply decorated; and with the gay hangings, table and chimney-cloths, and cushions, the effect was exceedingly bright and rich. It may be noted that wherever there was a board or shelf it received some covering. The chests of drawers and dressing-tables were often covered with a cloth called a toilet or twilight towards the end of the century. Cornelis Jacobs (1700) has "one white cloth for chist drawers muslin." Mrs. Van Varick's chimney-cloths and curtains, which matched, were green serge with silk fringe and flowered crimson gauze. She also had a painted chimney-cloth, six satin cushions with gold flowers, white flowered muslin curtains, two fine Turkey-work carpets, chintz flowered and blue flowered carpets, and a flowered carpet stitched with gold, besides many other cloths and hangings. The "cupboards" and "cases" in which the china was kept, especially those with glass fronts, also had cloths on the shelves. "Six cloths which they put upon the boards in the case" is an entry in the inventory of Jacob De Lange.

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The cupboards and cases in which china was kept may have been similar to those represented facing this page and page 272, both of which belong to Mr. George Douglas Miller of Albany, and are in the rooms of the Albany Institute and Historical and Art Society.

The *kas*, or *kos*, was the most important article of furniture in the ordinary Dutch house. It is almost invariably found, often attaining enormous dimensions and seeming almost to form part of the house itself. Before the rage for antique furniture arose not many years ago, superb presses of this class might still be found in very modest Dutch dwellings. They were, and where they exist, still are, looked after with special care, and lovingly rubbed, oiled and varnished. They often had tall and massive columns with broadly-carved capitals, and carving abounded along their edges and mouldings. Beautiful tones, enriched by the centuries, mingled in the contrasted oak, walnut, and blackened pear woods. They had a most impressive air that seemed disdainful of the rest of the furniture. In a chamber adorned with Oriental productions, their severity produced a most striking effect. The dealers in antiques have stripped most of the small houses of these great wardrobe presses, but a few specimens that excite the admiration of tourists and travellers are still to be seen in Gueldres and North Holland. They seem to have been universal in the New Netherlands, and the inventories show that they lingered here long after the rest of the furniture of their day had departed,—more on account of their usefulness even than their beauty, in all probability. That they were highly prized is plain from the fact of their frequent appearance in wills as special bequests. Two instances will suffice: Judith, widow of Peter Stuyvesant,

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GLASS CASE ON FRAME (MARQUETRY)

Owned by Mr. George Douglas Miller, Albany. *See page 266.*

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WALNUT KAS

Owned by Miss Catharine Van Cortlandt Matthews, Croton-on-the-Hudson, N. Y. *See page 266*

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bequeaths to her son Nicholaes among other things: "My great case or cubbard standing at the house of Mr. Johannes Van Brugh, together with all the china earthenware locked up in said cubbard." Again, in 1687, Mary Mathewes leaves to her granddaughter, Hester Erwin: a bed and furniture, two silk coats and "one certain great black walnut cupboard standing in my new dwelling-house." Margarita Van Varick's *kas* that was too massive to be moved has already been noted. (See page 261.) Mr. De Lange's great *kas* is thus described: "One great cloth[es] case covered with French nutwood and two black knots under it, £13-0-0." Other examples are: A great press (Jno. Sharpe, 1681); a cupboard or case of drawers, £9, and a cupboard or case of French nutwood, £20 (Cornelis Steenwyck); a small oak case, £1-10-0 (Glaunde Germonpré van Gitts, 1687); a white oak cupboard, £2-5-0 (Jacob Sanford, 1688); a large cupboard, £6 (Widow Burdene, 1690); a "cupboard for clowes," a press and porcelain, £5, "a Holland cubbart furnished with earthenware and porcelain, £15" (F. Rombouts, 1692); a great black walnut cupboard, £10, and a Dutch painted cupboard, £1 (Abram Delanoy, 1702); a black walnut cupboard, £9 (Jeremias Westerhout, 1703); a "case of nutwood," £10 (Jno. Abeel, 1712).

The high prices of many of the above show that they must have been of fine workmanship. Sometimes they stood on square feet and sometimes on the favourite Dutch ball, or "knot," as the appraiser describes it. Humphrey Hall (1696) owned "a chest of drawers with balls at the feet, £1-16-0; ditto one loss, £1-10-0." This ball that is such a conspicuous feature in seventeenth-century furniture was sometimes flattened. We have seen it

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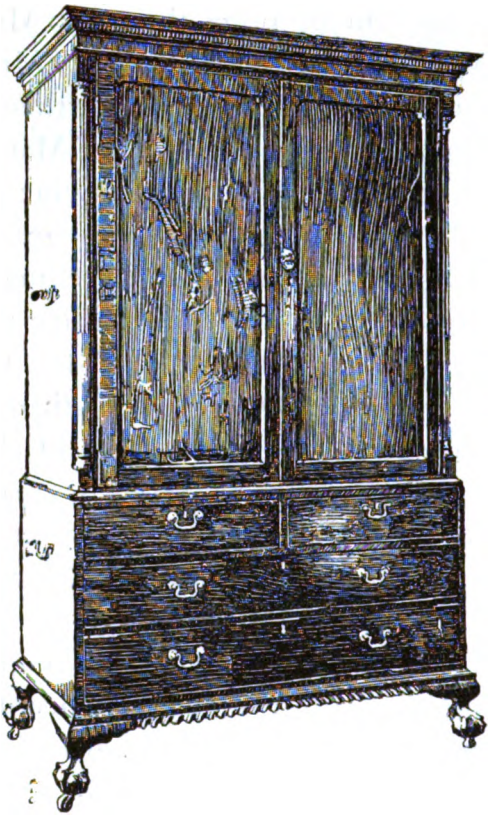

MAHOGANY KAS

Owned by Mrs. H. Van Rensselaer Gould at *Cherry Hill*, Albany. See this page.

in the bedposts, under chests and in table legs. The ball-and-claw foot that succeeded it appeared before the close of the century and remained in favour almost a century. The cases with glass or solid doors frequently stood on "stands" or "frames" with four or six legs on which the bulb, though reduced in size, was still conspicuous (see facing 264). Sometimes the porcelain cupboards, cases or cabinets stood on a base that was closed with doors. Mr. De Lange owned a "cupboard with a glass," £1-5-0. A good example of the latter variety appears facing page 272. The *kas* on this page is a Van Rensselaer piece and belongs to Mrs. H. Van Rensselaer Gould, of East Orange, N. J., but it is preserved at *Cherry Hill*, Albany. It is mahogany with ball-and-claw feet. The four drawers are furnished with brass handles. In the cupboard above, the shelves run the whole length. On either side of the doors are fluted columns.

The *kas* facing this page also stands on ball-and-claw feet, but is made of walnut. A kind of Chinese pattern

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runs along the top. The drawers have brass handles. This piece was partly burned by the Hessians during the Revolution. It is owned by Miss Catharine Van Cortlandt Matthews, at Croton-on-the-Hudson, N. Y.

An example of the great *kas*, belonging to Mrs. John V. L. Pruyn, faces page 270. It is of marquetry ornamented with plaques of blue and white Delft.

A very interesting specimen facing page 235 is a walnut *kas*, veneered with mahogany, now owned by Miss Katharine Van Rensselaer, at the *Vlie House*, Rensselaer, N. Y. It is more than seven feet high. Two large balls form the front feet; the doors and two lower drawers are panelled. The carving consists of flowers bound together with cords and tassels (one of the latter is missing). Heads of cherubs and grotesque animals appear on the corners, and in the centre of the top moulding and between the two drawers. This originally belonged to Katharine Van Burgh (daughter of Johannes Van Burgh and Sara Cuyler, among the first settlers on Manhattan Island), given to her on her marriage to Philip Livingston (grandson of Philip Schuyler); it descended to the present owner through the marriage of Stephen Van Rensselaer, the eighth patroon of the Manor of Rensselaerswyck, with Katharine Livingston, granddaughter of Katharine Van Burgh.

It is safe to say that the greater part of the good furniture found in New York was imported. Among the merchandise brought in by the ship *Robert* in 1687 was a cane chair. In the same year the *Amity* of London, besides barrels, kegs, firkins, casks and puncheons, brought 13 trunks, 12 chests, 6 boxes, 3 cases, 9 bundles, 4 parcels of bedding, 3 kettles, a pot, spit, basket, fire tongs, shovel,

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bellows, desk and *kas*. Another lot of furniture on board consisted of 2 tables, 2 bundles of chairs, a chest of drawers, bed, trunk, 2 boxes, spit and jack. In 1686, the *Bachelour*, also from London, had dry goods, brandy, claret and Rhenish wine, a saddle-horse with furniture, lanterns, flat-foot candlesticks, funnels, saucepans, kettles, porringers, spoons, basins, chest of drawers, table and frame, suits of curtains and valance, close-stool and looking-glass. There were, however, some workmen here who were capable of making good furniture, and all the necessary fine timber was on the spot. The Labadists, who visited New York in 1689, remark on the thick woods with which the shores of the bay were covered. Timber was exported in large quantities, and was wastefully used for fuel. The Labadists note: "We found a good fire, halfway up the chimney, of clear oak and hickory, of which they made not the least scruple of burning profusely." In 1710, "1½ cords Nutten wood for the fire, £0-15-0," belonged to Isaac Pinchiero. Nutwood, as we have already seen, was hickory. Boards that may have been used in the construction of furniture are frequently found in the inventories. C. Steenwyck (1686) has 14 French nut boards, £3-3-0; C. Cappoens (1687), 2 black walnut boards, £0-9-0; F. Richardson (1688), some walnut boards, £0-10-0; and T. Davids (1688), 260 oak and chestnut planks. It is reasonable to assume that the cheap pine tables, forms, and chests were made here; probably, also, most of the maple and hickory furniture came from local workshops. Cedar we know was largely used. In 1703, Matthew Clarkson owned "one fine chest of drawers and other things fitting of maple wood;" and in 1707 Morton Peterson had "one cupbard of cedar home made, £1." The examples al-

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ready given show that the cupboards and kasses were usually made of white oak or black walnut.

Expensive marquetry, as well as Oriental goods, was occasionally imported. In 1705, Colonel William Smith, of St. George's, owned a fine chest of drawers of walnut and olive wood worth as much as £15. The latter wood was common in looking-glass frames, and other articles were sometimes composed of it. In 1692, Lawrence Deldyke owned an olive wood cabinet.

The inventories quoted above would prove that the Dutch in the New Netherlands were possessed of wealth. We have contemporary testimony from the Rev. John Miller, who, in describing New York in 1695, writes: "The number of inhabitants in this province are about 3,000 families, whereof almost one-half are naturally Dutch, a great part English and the rest French. . . . As to their religion, they are very much divided; few of them intelligent and sincere, but the most part ignorant and conceited, fickle and regardless. As to their wealth and disposition thereto, the Dutch are rich and sparing; the English neither very rich, nor too great husbands; the French are poor, and therefore forced to be penurious. As to their way of trade and dealing, they are all generally cunning and crafty, but many of them not so just to their words as they should be."

Before closing the Dutch period, one feature of the large house must be mentioned,—the *Doten-Kammer*, a room always kept shut up until a season of mourning and funerals. It was generally furnished as a bedroom; the high-post bedstead was hung with white curtains, and the chest of drawers contained burial clothing. One of the longest preserved of these rooms was that of *Whitehall*, the Gansevoort home.

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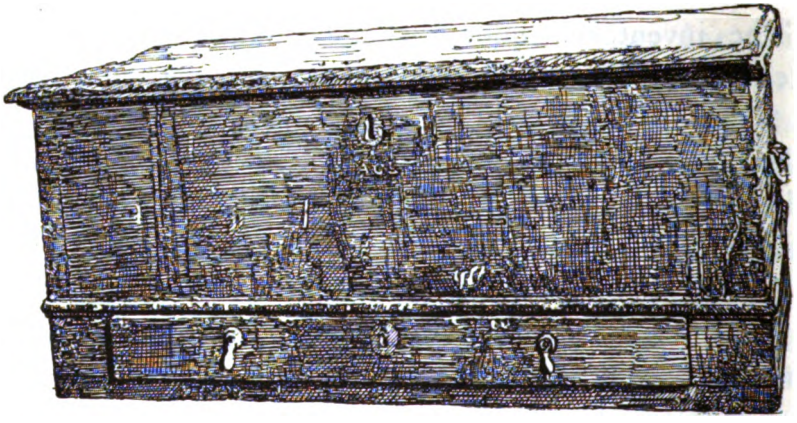
At the beginning of the eighteenth century, New York was already an important place. Wealth and some degree of fashion were to be found there. The distinguished Earl of Bellomont and his successor, the wild Lord Cornbury, were accustomed to the best that money could procure at that day. The extracts from the inventories show that New York compared very favourably with Amsterdam and London. A visitor, describing the town in



OLD CHEST WITH DRAWER AND DROP HANDLES
Owned by Miss Anna Lansing, Albany. See page 271.

1701, says that it is built of brick and stone and covered with red and black tile, producing a very pleasing appearance from a distance. He adds: "Though their low-roofed houses may seem to shut their doors against pride and luxury, yet how do they stand wide open to let charity in and out, either to assist each other, or to relieve a stranger." For the next twenty years, we do not notice any great changes in the furniture. The old Turkey-work, Russia leather and cane chairs still linger, and the matted chairs are universal. The latter are usually black. Walnut is the favourite wood, and mahogany is scarcely ever

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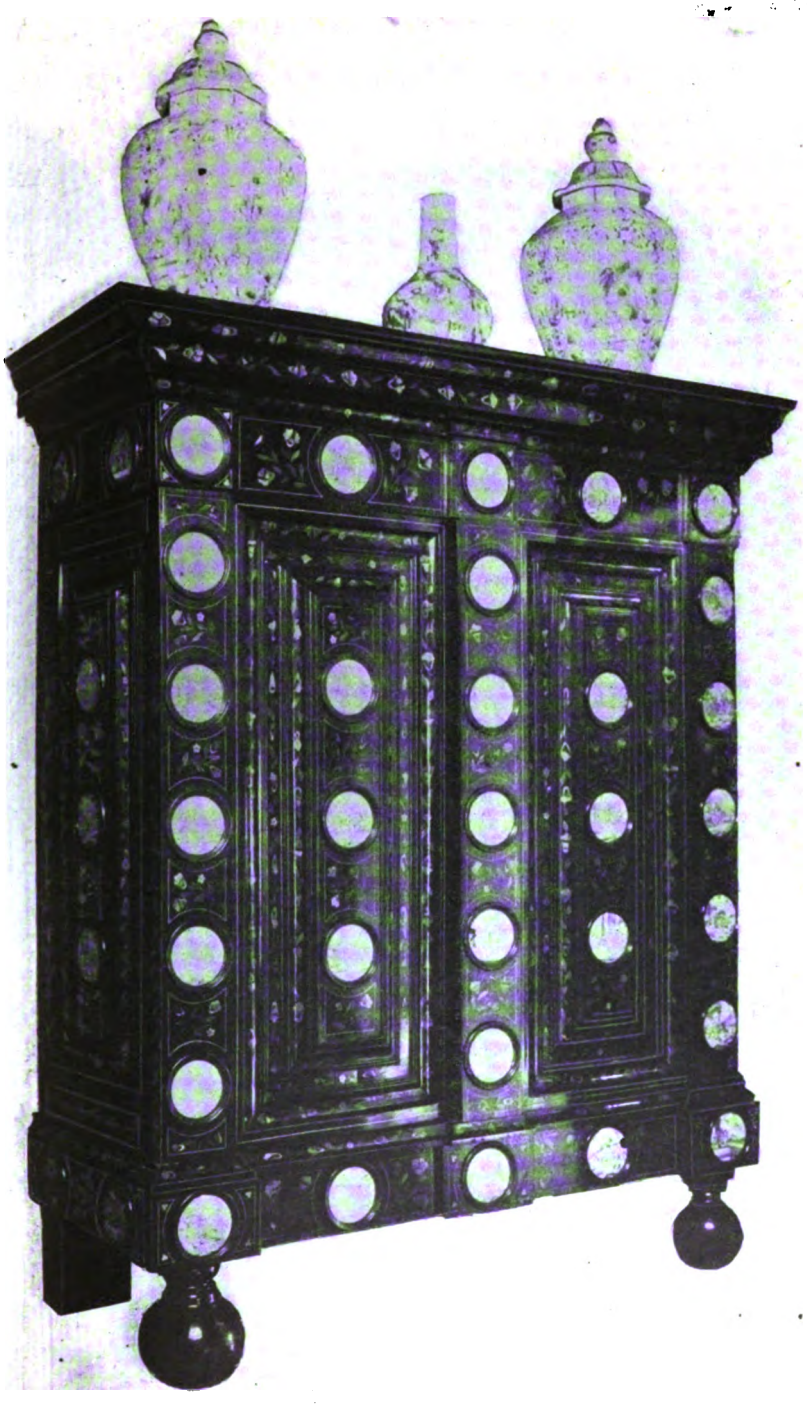

KAS OF MARQUETRY WITH PLAQUES OF BLUE AND WHITE DELFT

Owned by Mrs. John V. L. Pruyn, Albany. *See page 267.*

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CHINA CUPBOARD (MARQUETRY)

Owned by Mr. George Douglas Miller, Albany. *See page 266.*

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THREE CHAIRS

Owned by Miss Anna Lansing, Albany. The central chair of carved oak is from the Coeymans family; the others belonged to Abraham Yates. See page 272.

mentioned. Olive wood is by no means scarce, as chests of drawers and tables, as well as looking-glass frames (see facing page 230), are made of it. Black walnut and Dutch painted cupboards hold their own. Chests are plentiful, ball feet and brass handles being often mentioned. Chests, such as the one with drawer on page 270, long in the Lansing family and now owned by Miss Anna Lansing, of Albany, are very common. A wealthy home of this time contains a great variety of chairs, old and new; the old drawing-table almost entirely disappears; the tea-table multiplies; the cupboard is gradually relinquished as the "beaufit," or china shelves and cupboard, takes its place; dressing-tables and chests of drawers, with looking-glasses, are plentiful; Dutch styles prevail and stiffness is entirely

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CHAIRS

Owned by Miss Anna Van Vechten, Albany, N. Y. The one to the right is a Schuyler piece, the next a Dutch chair owned by Teunis Van Vechten, and the two others come from the Lush family.

banished. Fashionable chairs occur on page 271 and here. Page 271 shows two chairs originally owned by Abraham Yates, and a carved chair of the style now going out of fashion, that belonged to the Coeymans family and descended to the present owner through the Ten Eycks. These pieces are owned by Miss Anna Lansing, of Albany.

On this page appear an old chair painted black, originally cane, that was brought from Holland by Teunis Van Vechten, a fashionable chair owned by the Schuyler family, and two chairs to the left that belonged to the Lush family, the one to the extreme left being of a still later period. These four specimens are owned by Miss Anna Van Vechten, Albany.

Captain Giles Shelley, of New York, died in 1718 with a personalty of £6812-16-7½. His house contained a medley that is typical of this transition period.

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There were seventy chairs, of which six were Turkey-work, twenty-one cane, twenty-seven matted, twelve leather, one easy, two elbow, and one red plush elbow. One painted and three other large and small oval were among the fourteen tables. Of three clocks, one was repeating. Five looking-glassses, three pairs of gilt sconces, one hanging and many other candlesticks and lamps, lots of silver plate, brass, china lions, images, porcelain and glass gave light and brilliancy to the rooms, the walls of which were also adorned with seventy-seven pictures and prints in black and gilt frames. Colour was added by bright curtains and arras hangings. The position of one fine picture is expressly stated; it is a "landskip chimney-piece." Two chests of drawers and another with a looking-glass, a dressing-box, a cane couch, a cupboard, five chests and seven or eight bedsteads constituted the remainder of the important wooden furniture. The principal bed curtains were of red china, blue shalloon, calico, silk muslin and white muslin inside, and striped muslin lined with calico. Among the miscellaneous household goods, of which there was a great quantity, the following are noticeable: a brass hearth with hooks for shovels and tongs, four hand fire-screens, a pair of tables and men, a pair of tables, box-dice and men, two brass ring-stands, a plate-stand, two silver chafing-dishes, a wind-up Jack with pullies and weights, two tea-trays, a red tea-pot, a cruet, a work-basket, a flowered muslin toilet, a red and gold satin carpet.

George Duncan, also of New York, whose goods were valued at £4099-8-5¾ in 1724, shows a still further advance from the old styles, though no mahogany is specifically mentioned. The chairs were "old," black, matted

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and cane. The most noticeable pieces of furniture of value are an olive wood chest of drawers; an inlaid scriptore, £6-5-0; a cedar ditto, £2; a bedstead with dimity curtains lined with white damask, £10-5-0; a large looking-glass, £4-5-0; a clock and case, £10; and a plate case with glass doors, £3-5-0.

To picture a wealthy home in New York during the reign of George I. we cannot do better than enumerate the possessions of William Burnet, Governor of New York and Massachusetts, who died in 1729, with a personalty of £4540-4-3½. His house contained twelve tables and seventy chairs. Some of the furniture was undoubtedly of mahogany, though the only wood mentioned is walnut. The chairs were walnut frames, red leather, bass bottomed, black bass, and "embowed or hollow back with fine bass bottoms." One easy-chair covered with silk was valued at £10. The style of chair known as "Chippendale," with traceried splat and bow-shaped back, was thus found here in the "twenties." Twenty-four of those belonging to the Governor had seats of red leather, and nine of fine bass, valued at twenty-four and twenty shillings each respectively. The tables were large and small oval, black walnut, small square and round, plain and japanned tea tables, card and backgammon tables. There were two valuable eight-day clocks, a fine gilt cabinet and frame, a writing-desk and stand, a chest of drawers and small dressing-glass, a "scrutore with glass doors" valued at £20, three chests and seven trunks. Besides six dozen silver knives and forks worth £72, there were 1172 oz. of silver plate; china and glass (£130-16-0); pewter (£100-2-6); kitchen stuff (£140-15-0); and a variety of expensive beds with red and chintz curtains. One bedstead was of iron;

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MAHOGANY CHAIRS WITH TURKEY-WORK BOTTOMS

Originally owned by Gov. William Burnet; now in the Yale University Library. *See page 278.*

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MAHOGANY TABLE

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and one "mattress Russia leather," one of "Ozenbriggs," and two of coarse Holland are mentioned. Some form of carpet now covered the floor of the best houses, and tapestry still adorned the rooms. The Governor owned "a fine piece of needlework representing a rustick, £20; 4 pieces fine tapestry, £20; a large painted canvas square as the room, £8; 2 old checquered canvases to lay under a table, £0-10-0; 2 four-leaf screens covered with gilt leather, £15; 1 fire screen of tapestry work, £1-10-0; 2 ditto paper screens, £1." Besides window curtains, cushions for windows occur. The hall was lighted by a large lantern with three lights. There were also twelve silver candlesticks weighing 171½ oz., two branches for three lights, two large glass sconces with glass arms. The hearth furnishings included a brass hearth and dogs, a pair of steel dogs, tongs, shovels, japanned and plain bellows, and "an iron fender to keep children from the fire." There were many other household conveniences, among which we may note a linen press, a horse for drying clothes, a plate heater, a plate rack, an iron coffee mill, and a screen to set before meat at the fire. There were large quantities of household linen. The rooms were lavishly adorned with pictures, as well as curtains, cloths, and tapestries. Three sets of the genealogy of the House of Brunswick recall the Governor's loyalty, and his family's rewarded services to that House. A tree of the church of Christ, Martin Luther's picture, a lady's picture over the door, the Blessed Virgin Mary's picture with Jesus in her arms (£2), five plans of Boston, and a view of Boston harbour are the only subjects mentioned. There were "two pictures in lackered frames, £5; 151 Italian prints, £15-2-0; 17 masentinto prints in frames, 3 ditto small,

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PLATE BACK CHAIR

Originally owned by Elbridge Gerry ; now in old State House, Boston.

3 ditto that are glazed, £5-4-0; and 44 prints in black frames, £7-15-0." The possessions of the Governor breathe an atmosphere of ease and luxury that one would scarcely expect to find in New York during the third decade of the eighteenth century. He was evidently fond of good living, games, sport, exercise and music. He had three coach horses and a horse for riding. Five cases of foils and a single foil show that he was a fencer; and three muskets and a cane fishing-rod prove that he was a sportsman. "Nine gouff clubs, one iron ditto and seven dozen balls" show that the game was played on Manhattan Island nearly two centuries ago. A chess-board, backgammon-table, card-table, magic-lantern, harpsichord, clapsichord, double courtell, tenor fiddle, large bass violin, two treble violins and two brass trumpets testify that music and games were played in the Governor's mansion. His cellar was well stocked.

The "embowed chairs" that occur in the above inventory were of that style that is now generally called "Chippendale." The top bar was bow-shaped, and perhaps

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the word embowed also included the cabriole leg. Plate-back chairs, examples of which appear on this page, frequently occur in the inventories. These were chairs with solid splats, the outlines of which assumed various forms, that of the jar prevailing. An excellent specimen of this chair, that belonged to Elbridge Gerry, and is now in the old State House, Boston, is shown on page 276. Here

DUTCH CHAIRS

Owned by the American Antiquarian Society, Worcester, Mass.

we have the jar-shaped splat, embowed top-rail, and cabriole leg ending in hoof feet. Dutch chairs of kindred model appear on page 295 and facing page 286. For decorative purposes, this splat was perforated with a heart or some geometrical figure, and from this the step from plate to bar tracery was a very simple one. This development is apparent before Chippendale is known to have been at work. In the Dublin museum there is a very early example of a mahogany arm-chair, attributed to about 1710, which has

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a square back with scrolled top-bar, back-rail of openwork with interlacing design, plain arms, square back legs, and incurving, tapering front legs ending in hoofs. Another mahogany chair in the same collection, made in 1710, has the cabriole leg and other characteristics of the new style. There are slight curves in the back, and the splat is unpierced. Instead of having a hollowed wooden seat for the cushion, the latter is placed on a network of tapes. By 1730, the solid splat has entirely gone out of fashion: it is now sometimes carved into ribbons formed into loops.

Sir William Burnet's chairs, shown facing page 274, which were bought in 1727, are good examples of the "embowed" chair. These chairs, of which there are ten, together with the handsome mahogany ball-and-claw foot table shown on opposite page, are owned by the Yale University Library, the gift of Mr. Abram Bishop of New Haven in 1829. According to Professor Silliman's account, they were imported in 1727 by Sir William Burnet, and passed after his death into possession of his successor, Governor Belcher. Mr. P. N. Smith bought them at auction, and Mr. Bishop obtained them from Mr. Smith.

We have now reached a date, therefore, at which the mahogany furniture, still so greatly prized, might be procured by those who cared to pay for it. During the rest of our period, the tendency was towards greater lightness and grace of line. We will not dwell any further on the contents of individual houses, but turn to the newspapers of the day and note the goods and novelties that were imported and those that were made here by local shopkeepers.

It is plain that English and foreign skilled workmen came here in large numbers and found employment. The upholsterers alone were a numerous body. The kind of

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work upholsterers did during this period, and the goods they kept on sale, are fully advertised.

A handsome upholstered settee of the period, with ball and claw feet and carved with the acanthus leaf, is owned by Gerald Beekman, Esq., and is shown below.

SETTEE

Owned by Gerald Beekman, Esq., New York.

A bedstead of the period is shown on page 281. It is owned by Mr. William Livingston Mynderse, of Schenectady, N. Y. The old blue and white curtains that drape it were originally in the Glen-Sanders house, Scotia, N. Y.

Bed furnishings were sold in bewildering varieties. Sometimes the bed and curtains complete are offered for sale. John Searson has a yellow silk damask bed,

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bedstead and sacking bottom, in 1763. We also note a mahogany bedstead with silk and worsted damask curtains, 1764; and a moreen bed and curtains, 1773. Some of the gay materials supplied for bed furnishings are as follows: yellow camblet laced, 1731; corded dimities, 1749; russels and flowered damasks, 1750; flowered russels, 1758; blue and green flowered russel damask, and blue curtain calico, 1759; checked and striped linen for beds and windows, 1760; chintz and cotton furniture for beds, 1765; fine bordered chintzes elegantly pencilled, and copper-plate bed furniture, 1770; blue and white, red and white copper-plate cottons; red and white, blue and white, and purple furniture calicoes, 1771; and India, English, and Patna chintzes, 1774. In 1774, Woodward & Kip, near the Fly Market, have "fine laylock and fancy callicoes, red, blue, and purple, fine copper plate ditto, laylock lutestring, light figured, fancy, shell, Pompadour and French ground fine chintzes. Purple, blue and red copper-plate furniture calicoes, ditto furniture bindings, and black, blue, brown, Saxon; green, pea-green, yellow, crimson, garnet, pink and purple moreens."*

It will be noticed that plain white curtains do not predominate. We also note bed cords, silk and worsted bed lace, and silk fringe and snail trimmings of all colours. "Jillmills for musketto curtains" are sold in 1750; "coloured lawns and gauzes, plain, spotted and flowered for musqueto hangings," 1760; and white and green catgut for ditto, 1772. The upholsterers' announcements clearly show the work undertaken by them, and the successive prevailing styles. Paper-hanging was evidently an important part of the business, and the walls of the better houses were papered before the middle of the century.

* The last chapter of this work deals further with upholstery.

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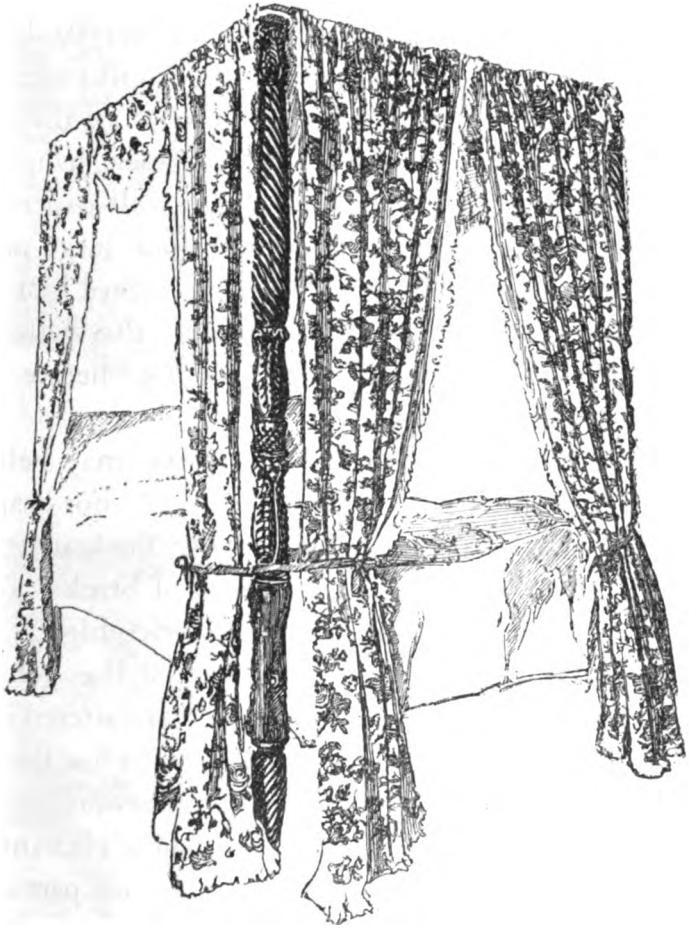
Among the advertisements we find:

"Stained paper for hangings," imported in the snow *Neptune* (1750); an "assortment of paper hanging" (1750);



MAHOGANY BEDSTEAD

Owned by Mr. William Livingston Mynderse, Schenectady. See page 279.

"flowered paper" (1751); "a curious assortment of paper hangings", brought by the snow *Irene* (1752); "printed paper for hanging rooms" (1760); Roper Dawson offers "a great variety of paper for hangings, stucco

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paper for ceilings, etc., gilt leather" (1760); James Desbrosses has "a large variety of paper hangings," arrived from London in the brig *Polly* (1761); Henry Remsen "an assortment of paper for hangings" (1762); William Wilson, Hanover Square, "a variety of flowered hanging paper" imported in the *Albany* (1762); "gilt paper hangings" (1765); and William Bailey imports in the *Samson* from London "a large assortment of paper hangings of the newest fashions." Some interesting wall paper of the period, the chief features of which are four large pictures of the Seasons, is owned by Mr. William Bayard Van Rensselaer in Albany, having been taken from the walls of the Van Rensselaer manor house (built in 1765) before it was demolished a few years ago.

In the average house, however, if we may believe a contemporary eye-witness, the walls were not papered. Kalm, a Swedish botanist, describes New York in 1748 as follows: "Most of the houses are built of bricks; and are generally strong and neat, and several stories high. Some had, according to old architecture, turned the gable-end towards the streets; but the new houses were altered in this respect. Many of the houses had a balcony on the roof, on which the people used to sit in the evenings in the summer season; and from thence they had a pleasant view of a great part of the town, and likewise of part of the adjacent water and of the opposite shore. The walls were whitewashed within, and I did not anywhere see hangings, with which the people in this country seem in general to be little acquainted. The walls were quite covered with all sorts of drawings and pictures in small frames. On each side of the chimnies they usually had a sort of alcove; and the wall under the windows was wainscoted, and had benches

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GOBELIN TAPESTRY CHAIRS

Owned by Gerald Beekman, Esq., New York. *See page 289.*

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MAHOGANY CHAIR

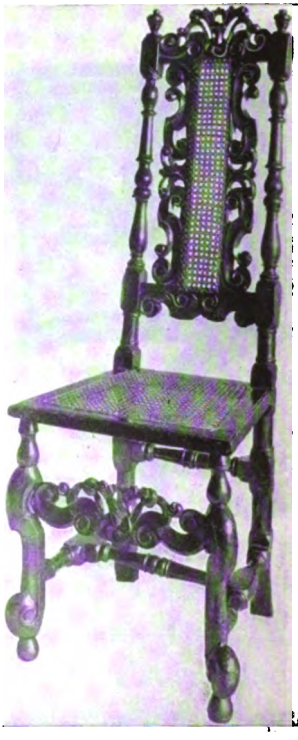
Owned by Mr. William E. Ver Planck, Fishkill, N. Y. *See page* 290.

CARVED OAK ARM CHAIR

See page 241.

DUTCH CHAIR

Owned by Mr. Gardner C. Leonard, Albany. *See page* 248.



CHAIR

From the Schuyler House on the Flats, New York. *See page* 248.

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placed near it. The alcoves and all the woodwork were painted with a bluish grey colour."

About the middle of the century, we find traces of the revived taste for the Gothic style, and the fashion of fitting up rooms in various ancient and modern foreign modes. Thus in 1758, we have a certain Theophilus Hardenbrook, surveyor, announcing that he designs all sorts of buildings, pavilions, summer rooms, seats for gardens, etc.; also "all sorts of Rooms after the taste of the Arabian, Chinese, Persian, Gothic, Muscovite, Paladian, Roman, Vitruvian and Egyptian . . . Green houses for the preservation of Herbs with winding Funnels through the walls so as to keep them warm. Note: He designs and executes beautiful Chimney-pieces as any here yet executed. Said Hardenbrook has now open'd a school near the New English Church where he teaches Architecture from 6 o'clock in the Evening till Eight."

"In the City of New York, through our intercourse with Europeans, we follow the London fashions; though by the time we adopt them, they become disused in England. Our affluence, during the late war, introduced a degree of luxury in tables, dress, and furniture, with which we were before unacquainted. But still we are not so gay a people as our neighbours at Boston, and several of the Southern colonies. The Dutch counties, in some measure, follow the example of New York, but still retain many modes peculiar to Hollanders. The City of New York consists principally of merchants, shopkeepers, and tradesmen who sustain the reputation of honest, punctual and fair dealers. With respect to riches there is not so great an inequality among us as is common in Boston, and some other places. Every man of industry and integrity has it

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in his power to live well, and many are the instances of persons who came here distressed by their poverty, who now enjoy easy and plentiful fortunes."

The above is a contemporary description of the city in 1756. The writer is speaking of the old conservative element in the community that is always slow to adopt new fashions. The richest families, and the members of the aristocratic class in England who had their permanent or temporary residence here, and there were many of these, were supplied with the latest modes in furniture as well as in costume as quickly here as they were in London. In testimony of this see page 115.

James Rivington, Hanover Square, has for sale in 1760: "Books for Architects, Builders, Joiners, etc., particularly an entire new work entitled *Household Furniture for the Year 1760, by a society of Upholsterers, Cabinet-Makers, etc., containing upwards of 180 Designs consisting of Tea-Tables, Dressing, Card, Writing, Library, and Slab Tables, Chairs, Stools, Couches, Trays, Chests, Tea-Kettles, Bureaus, Beds, Ornamental Bed Posts, Cornishes, Brackets, Fire-Screens, Desk and Book Cases, Sconces, Chimney-Pieces, Girandoles, Lanthorns, etc., with Scales.*"

The above book was for sale here in the same year in which it was published in London. It is therefore plain that the native cabinet-makers could, and undoubtedly did, make the newest styles of furniture here within a very few months of their appearance in London. In 1748, Kalm says that the native joiners used the black walnut, wild cherry, and the curled maple principally. "Of the *black walnut-trees* (*Juglans nigra*) there is yet a sufficient quantity. However, careless people take pains enough to destroy them. and some peasants even use them as fewel.

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The wood of the *wild cherry-trees* (*Prunus Virginiana*) is very good and looks exceedingly well; it has a yellow colour, and the older the furniture is, which is made of it, the better it looks. But it is already difficult to get at it, for they cut it everywhere and plant it nowhere. The *curled maple* (*Acer rubrum*) is a species of the common red maple, but likewise very difficult to be got. . . . The wood of the *sweet gum-tree* (*Liquidambar*) is merely employed in joiner's work, such as tables, and other furniture. But it must not be brought near the fire, because it warps. The firs and the *white cedars* (*Cupressus thyoides*) are likewise made use of by the joiners for different sorts of work."

Cedar was brought from the Bermudas and Barbadoes. In describing the latter in 1741, a writer says:

"The first and fairest tree of the forest is the Cedar; 'tis the most useful timber in the island, strong, lasting, light and proper for building. There have been great quantities of it sent to England for Wainscoting, Stair-Cases, Drawers, Chairs and other Household Furniture; but the smell, which is so pleasing to some being offensive to others, added to the Cost, has hindered its coming so much in Fashion as otherwise it would."

In 1745, Sheffield Howard advertised mahogany plank. The *Success* brought in Braziletto wood in 1758; William Gilliland imported mahogany plank in 1760; and "a parcel of choice red cedar, fit for either joiners or house carpenters," was sold in 1761. In 1770, "A quantity of mahogany in logs and planks of different dimensions and brass furniture for desks and bookcases of the newest fashion" came to public vendue; and Stanton and Ten Brook on Deys Dock offered pine, cedar and "mahogany of all sorts for joiners' work."

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A cargo of 60,000 feet of choice large bay mahogany was sold in 1772, and another cargo the following year.

In addition to choice timber, metal furnishings for cabinet ware were readily obtainable. In 1745, Thomas Brown, at the Sign of the Cross Daggers in the Smith's Fly, sold ironmongery and all materials for cabinet-makers. Among other announcements of this class of ware, we find bolts and latches for doors; drawer, desk, cabinet and chest locks; "polished brass handles and locks in sute for writing desks, closets and door locks of sundry sorts"; handsome brass locks for parlours; "all sorts of locks and brass handles"; "closet, chest, and cupboard locks; rimmed and brass knobed do."; "brass ring drops"; desk and tea chest furniture; brass knockers, knobs for street doors, brass locks, copper chafing dishes, and brass curtain rings, 1750; "bookcase and escrutore setts, brass handles and escutcheons," 1751; "brass and wood casters, curtain rings, brass knobs and all Sorts of locks, desk suits," 1752; brass chair nails, "brass handles and escutcheons of the newest fashion," "H H L hinges," chest ditto, table hinges, table catches; "locks in suits for desks"; "single and double spring, chest locks"; a large variety of brass furniture, etc., for desks and chests of drawers; brass handles for desks and drawers, and brass hinges and casters, 1758.

It would seem that it was not unusual for some people to supply their own timber, etc., to have made up according to their own fancy. In 1751, John Tremain, "having declined the stage, proposes to follow his business as a cabinet-maker." Among the inducements he offers for custom, he says:

"Those who incline to find their own Stuff, may have it work'd up with Despatch, Honesty, and Faithfulness."

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Cabinet-making, moreover, seems to have been a favorite occupation with some amateurs at that date, for we find "chests of tools for the use of gentlemen who amuse themselves in turning and other branches of the mechanic art," for sale in 1771.

Many of the cabinet-makers of New York carried on an importing as well as a manufacturing business. There were skilled workmen here who had been trained abroad and could produce furniture as good as the best foreign article. In 1753, "Robert Wallace, joyner, living in Beaver Street, at the Corner of New Street, makes all sorts of Cabinets, Scrutores, Desks and Book cases, Drawers, Tables, either square, round, oval, or quadrile, and chairs of any fashion."

Solomon Hays at his store, Beaver Street and Broad Street, offers, in 1754, "a choice assortment of India, Japan gilded Tea Tables, square Dressing ditto of which Sort none were ever before in America; beautiful sets of Tea Boards, answerable to the Tea Tables; fine marble Tea Tables with complete sets of cups and saucers in Boxes for little Misses."

"Stephen Dwight, late an apprentice to Henry Hardcastle, carver," in 1755 sets up business "between the Ferry Stairs and Burling Slip, where he carves all sorts of ship and house work; also tables, chairs, picture and looking-glass frames, and all kinds of work for cabinet-makers, in the best manner and on reasonable terms."

Gilbert Ash had a "Shop-joiner or cabinet-business in Wall Street, in 1759; and Charles Shipman comes from England and, in 1767, settles near the Old Slip. He is an ivory and hard wood turner, "having been an apprentice to a Turning-Manufactory at Birmingham." He makes

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"mahogany waiters and bottle stands, pepper-boxes, patch-boxes, washball boxes, soap-boxes, pounce-boxes, glove-sticks, etc., etc."

Flagg and Searle of Broad Street, in 1765, announce "japanning and lacquering after the neatest manner."

In 1762, we find "John Brinner, cabinet and chair-maker from London at the Sign of the Chair, opposite Flatten Barrack Hill, in the Broad-Way, New York, where every article in the Cabinet, Chair-making, Carving and Gilding Business, is enacted on the most reasonable Terms, with the Utmost Neatness and Punctuality. He carves all Sorts of Architectural, Gothic, and Chinese Chimney-Pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandaliers, and all kinds of Mouldings and Frontispieces, etc., etc. Desk and Book Cases, Library Book Cases, Writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chest of Drawers, Gothic and Chinese chairs; all sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and easy Chairs, Frames, all kinds of Field Bedsteads, etc., etc."

"N. B. He has brought over from London six Artificers, well skilled in the above branches."

A few months later he announces "a neat mahogany desk and a bookcase in the Chinese taste."

Jane Wilson has "japan'd goods with cream coloured grounds, and other colours of the newest taste; The models also are new constructions, some of them only finished last May at Birmingham and imported to New York the 4th inst. in the ship *Hope;* consisting of tea trays and waiters, tea chests compleated with cannisters, tea kitchen and compleat tea tables, ornamented with well painted landskips, human figures, fruit and flowers."

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MAHOGANY CHAIRS

Owned by Mr. William E. Ver Planck, Fishkill, N. Y. See page 290.

The painted table appears in many of the early inventories. Those of Dutch and French workmanship, decorated with flowers and birds and sometimes historical and mythological subjects, were quite expensive. An elaborate example of this class appears facing page 298. It belongs to Miss Katharine Van Rensselaer, at Vlie House, Rensselaer, N. Y.

Specimens of the more luxurious furniture of the period are shown on the frontispiece and facing page 282. This beautiful set of Gobelin tapestry, consisting of two large sofas, two tabourets and eighteen chairs, was imported for the ball-room of *Mount Pleasant*, the Beekman home on First Avenue and Fifty-first Street, New York. The house, which was built in 1763 by James Beekman and

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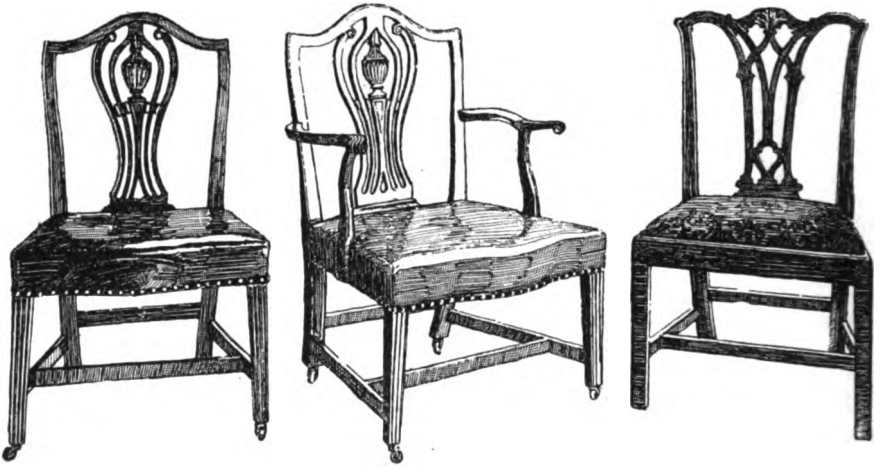
remained standing until 1874, was associated with many historic characters and events. It was the headquarters of General Charles Clinton and Sir William Howe. André slept here before he left for West Point, and Nathan Hale was tried and convicted as a spy in its greenhouse. The furniture preserves its original mounts; the sofas and tabourets show hunting and pastoral scenes, and each chair presents a different illustration from *Æsop's Fables*.



TWO MAHOGANY CHAIRS FROM THE GANSEVOORT FAMILY, AND A CHAIR FROM THE SCHUYLER FAMILY

Now owned by Mrs. Abraham Lansing, Albany.

The handsome chair facing page 286 (top left-hand corner) is one of a set of twelve brought to New York in 1763 by Judith Crommelin of Amsterdam, who was married to Samuel Verplanck. This couple settled in Fishkill, and the chair is now in the Verplanck home, there owned by Mr. William E. Verplanck. The chair is handsomely carved, and preserves its original yellow damask.

The interesting chairs, with Turkey-work seats, repre-

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sented on page 289, are also owned by Mr. William E. Verplanck at Fishkill, New York.

Two chairs from the Gansevoort family appear on page 290, with a Schuyler chair. All three specimens are owned by Mrs. Abraham Lansing of Albany. Another chair belonging to the Gansevoorts, and shown on this page, is owned by Mrs. Blanche Douw Allen of New York. The top-rail is bow-shaped, the splat pierced and carved, the seat is rush-bottomed, and the two front legs end in curious dog-shaped claws.

CHAIR
Owned by Mrs. Blanche Douw Allen, New York.

The chair, on page 292, in the Schuyler house opposite "the Flats" near Albany, belonged to Stephen Schuyler, and is owned by Mr. Stephen Schuyler.

An early example of a "wing chair," or "saddle-check chair," appears on page 293. This belongs to Mrs. Harriet Van Rensselaer Gould of East Orange, New Jersey, and is kept in the Van Rensselaer house, *Cherry Hill*, Albany. This is one of the old Van Rensselaer pieces, and is covered with a sort of brown matting, much worn. This kind of chair is usually covered with chintz, and a deep flounce, or ruffle, nearly hides the feet.

The corner chair shown on page 294 was the property

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of John Stevenson, and descended through his grandson of the same name to Mrs. Augustus Walsh, of Albany.

OLD OAK CHAIR

Owned by Stephen Schuyler, now by his descendant, Mr. Stephen Schuyler, Troy Road, N. Y.

"Minshiell's Looking Glass Store, removed from Smith Street to Hanover Square (opposite Mr. Goelet's the sign of the Golden Key), has for sale "an elegant assortment of looking-glasses in oval and square ornamental frames, ditto mahogany; the greatest variety of girandoles ever imported to this city; brackets for busts or lustres, ornaments for chimney-pieces as tablets, friezes, etc. Birds and baskets of flowers, for the top of bookcases or glass frames, gilt bordering for rooms by the yard. Engravings by Strange, Woollet, Vivares, and other eminent masters. A pleasing variety of mezzotintoes well chosen and beautifully coloured. Also an elegant assortment of frames without glass. Any Lady or Gentleman that have glass in old fashioned frames may have them cut to ovals, or put in any pattern that pleases them best. The above frames may be finished white, or green and white, purple, or any other colour that suits the furniture of the room, or gilt in oil or burnished gold equal to the best imported." (1775.)

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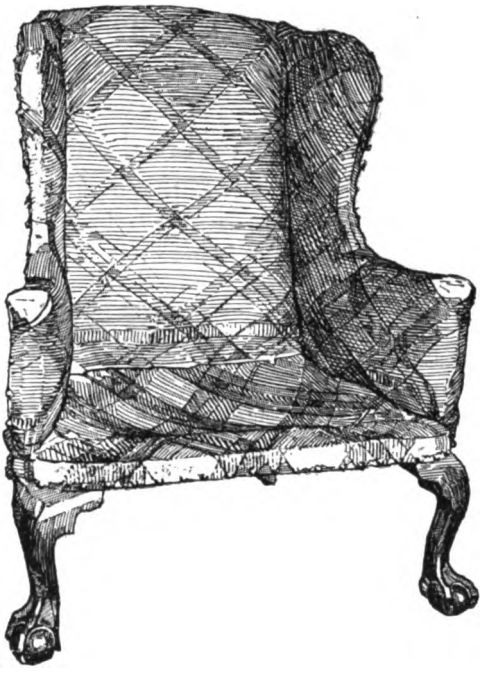

OLD "WING" or "SADDLE-CHECK" CHAIR
Owned by Mrs. H. Van Rensselaer Gould, at *Cberry Hill*, Albany. See page 291.

Italian marble tables are imported in 1750; "fashionable chairs" are offered by Sidney Breese in 1757; Samuel Parker imports in the *Dove* "a very complete London made mahogany buroe and bookcase and other furniture" (1762); mahogany furniture and a fine damask bed come to public vendue in 1764; "japanned stands of all prices beautifully ornamented and gilt" are imported by Duyckinck, 1764; and handsome chairs with damask seats and backs are advertised in 1765. Thomas Fogg offers "a quantity of worsted furniture," and W. N. Stuyvesant auctions "some mahogany chairs," 1765; Nicholas Carmer, Maiden Lane, imports "a neat parcel of mahogany chairs and desks and bookcases, tables, etc., and a parcel of mahogany plank," 1767; "some choice marble slabs for side tables" are offered cheap by Captain William Stewart, on King Street, 1767; "a mahogany fluted double chest of drawers, a microscope, a good Wilton carpet, two bedside ditto, and three sets fire furniture" come to public vendue in 1768; "beautiful mahogany chairs" and "chests upon chests" are sold in 1769; crimson worsted furniture, 1770; "parcel of mahogany desk, desk and bookcase,

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chest upon chest, dining tables, tea tables, stands, and buroes, mahogany cases with knives and forks," 1771.

The above extracts are ample to show the kind of furniture that was imported and that was made in New York. Boston and Philadelphia also produced a lot of cabinet-work which occasionally is offered for sale in the papers.

CORNER CHAIR

Originally belonging to John Stevenson, now owned by Mrs. Augustus Walsh, Albany. See page 291.

Garrit Van Horne Fisher, at his store in Smith Street, "has some neat black walnut Boston made chairs with leather seats to dispose of" (1759); and Perry Hayes and Sherbroke advertise "Philadelphia made Windsor chairs" (1763).

Two old chairs from the Van Cortlandt House, Croton-on-the-Hudson, are shown on the opposite page.

We learn that the floors of the average house were

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TWO CHAIRS

From the Van Cortlandt House, Croton-on-the-Hudson, N. Y.

sanded until towards the middle of the century when carpets became more general. In 1747, bedside carpets are advertised; and, in 1749, bedside and floor carpets. In 1750, the *Neptune* brings in flowered carpets. In 1752, the *Mary* has white cotton bed carpets; the *Nebuchadnezzar*, haircloth for floors; and the *Irene*, "painted floor cloths in the handsomest manner." Then appear successively "Rich beautiful Turkey fashion carpets," 1757; "Persian and Scotch carpeting and ditto bedsides," 1758; Wilton and the best Turkey carpets of all sizes, 1759; stair cloth, Scotch carpets and "carpeting for floors, chairs and tables," 1760. Thus the word *carpet* is not yet used exclusively as a term for a floor covering. Next we have carpeting for stairs, 1762; painted floor cloths and entry cloths,

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haircloth for entries and staircases, and handsome mohair carpeting, 1764. At the same date, also, we have "Persia, Scotch, list, entry, Floor, Bedside, Table, and painted," besides "bordering lists for carpitting." Two excellent Turkey carpets, one of them seven yards square, are offered for sale in 1765. Wilton and Axminster carpets cost from £3 to £60 in 1771; and in the next year there are square and list carpets for beds, and the *Hero* brings some beautiful plush carpeting from Ayr.

"Brass rods for fixing carpeting on stairs" could be had at James Byers, Brass Founder, South Street, in 1767; and large brass and iron wire for staircases, 1772.

The fireplace was a decorative feature of the room all through this period. Coal gradually succeeded wood as fuel, and grates took the place of andirons; but coloured tiles still made the chimney-piece and hearth gay with scriptural, historical, and landscape subjects. The articles manufactured here and imported for the decoration and service of the hearth were numerous. A few selections from this class of goods include the following:

A marble chimney-piece, 1744; "new fire places," made by Robert Grace in Pennsylvania, 1744–5; "a parcel of handsome Scripture tiles with the Chapter and some plain white ditto," 1748; history and landscape tiles, 1750; marble hearths, 1751; "a parcel of choice iron ash pails proper for taking up hot ashes from hearths to let them cool in"; green and yellow hearth tiles; white and Scripture galley tiles; steel hearths with mouldings and stove grates from England. "Just imported from Bristol and to be sold by Rip Van Dam a large iron hearth plate with brass feet and handles," 1752; two handsome marble hearths with layers suited to the hearth are offered in

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MARQUETRY CHEST OF DRAWERS AND GLASS CASE

Owned by Mr. John V. L. Pruyn, New York. *See page 256.*

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OVAL PAINTED TABLE

Owned by Miss Katharine Van Rensselaer, Vlie House, Rensselaer, N. Y. *See page 289*

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1753; John Beekman has some German stoves, iron backs, marble chimney fronts and marble tea tables for sale in 1757; carved and plain chimney backs are imported, 1759; and chimney tiles and stucco ornaments for ceilings and chimney-pieces are sold by Bernard Lintot, 1760. "German cast iron stoves round and square, handsome marble chimney fronts and hearth stones, hearth and Jam tiles" are for sale by Robert Crommelin, 1761; "mantel-pieces, iron grates for coals, Scripture and landskip chimney tiles, Boston do., for oven floors and hearths," 1764; best blue and white landscape tiles, common do., and purple best do.; and open work mahogany mantelpieces, 1765. Red and blue hearth tiles are sold by Samuel Verplanck, 1765. James Byers, brass founder in South Street, makes "brass mouldings to cover the edges of marble or tiled fire places," 1768; "marble hearths very beautifully variegated with different colours" are sold by Philip Livingston at his store, Burnet's Quay; and elegant grates or Bath stoves are imported in 1768. Samuel Francis, Vauxhall Gardens, offers "two carved formitif pieces for a fire place"; and several sets of very curious Italian, Derbyshire, and Kilkenny marble for fireplaces just imported from London are sold by Walter Franklin & Co., 1770.

From 1751 to 1761, large importations of china are constantly advertised, the varieties consisting chiefly of blue and white earthenware, Delft, japanned, gilded and flowered, green ware, Tunbridge and Portabella wares, blue and enamelled, "aggott," "tortoise," "pannel'd" and Staffordshire Flint ware. In 1765, James Gilliland advertises at his Earthen and Glass-ware house "flower horns, wash hand basins without bottles, pine apple and colly flower coffee pots, cream coloured tea pots, white tortoise

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mugs and jugs, coffee cans, pearl'd flower horns and landskip tortoiseshell coffee pots, black ware, white stone tureens, mallon, all with stands." "Agate and mellonea ware" are advertised in 1766; "white and enamelled tea table setts, white and burnt China bowls from ½ pint to 3 gallons, quart and pint mugs, jars and beakers, sauce boats, spoon boats, children's tea table sets, dining sets ranging from 16 to 24 guineas, blue and white enamelled china, blue and white landscape china, enamell'd white gilt landscape, nankin, brown edged sprig and duck breakfast cups and saucers, black and white ribbed and engraved sauce boats, sugar dishes, enamelled gilt image and sprig damasked tea pots, enamelled coffee cans and saucers, pencilled china, burnt china, blue and white china, white quilted and plain sugar dishes, cream jugs, flower jars, etc.," are imported from London and Bristol in 1767. "A parcel of china useful and ornamental, Queen's or yellow ware, delf and black earthenware" is offered in 1769. An earthenware manufactory is started at Norwich, Conn., in 1771, and although domestic productions constantly appear, the ships continually bring in china and earthenware of new patterns and shapes. "Enamelled salt cellars pink, blue and green," and "one dozen very handsome caudle cups and saucers" are advertised in 1771, and in the next year John J. Roosevelt, Maiden Lane, imports from England "an elegant assortment of burnt china jars and beakers, fruit baskets, butter tubs, sauce boats and pickel leaves." George Bell, Bayard Street, has "burnt china, quilted china, pencil'd china, blue and white Queen's ware, Delph, stone enamell'd black," etc., in 1773; at Rhinelander's store in 1774, there was "a fine assortment of china, including blue and white, blue and gold, purple and

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gold and enamelled and burnt." "Several very elegant sets of Dresden tea table china and ornamental jars and figures decorated and enriched in the highest taste" are advertised by Henry Wilmot, Hanover Square, in 1775. James Byers was riveting broken china in 1769, and Jacob de Acosta repaired with cement (see page 301).

Glass ware for the table seems to have been very plentiful. Wine, beer and water glasses, square and round tumblers, cruet stands and cruet frames, and sets of castors with silver tops appear from 1744 onward. Glass cream jugs are advertised in 1752; "neat flowered wine and water glasses, glass salvers, silver top cruit stands, a few neat and small enamelled shank wine glasses, flowered, scalloped and plain decanters jugs and mugs, salver and pyramids, jelly and silly bub glasses, flowered, plain and enamelled wine glasses, glasses for silver salts and sweet meat, poles with spires and glasses, smelling bottles, sconces, tulip and flower glasses of the newest pattern, finger-bowls and tumblers of all sorts," 1762. Cut glass and silver ornamental cruet stands cost from 10 shillings to £15 each in 1762. Ten years later, "ebony cruet stands, jelly glasses, soy cruets, carroffs, wine and water glasses and bottle stands" are for sale by John J. Roosevelt in Maiden Lane. Wine servers and "bottle slyders" appear in 1771–2; and "pearl labels for decanters" and "corks with silver tops for do." in 1773. American flint glass made at the Stiegel Works, Mannheim is advertised in 1770.

A partial list of articles used in preparing and serving tea includes: copper tea-kettles, 1744; pewter tea-pots, 1745; "mahogany tea-boards," 1749; tea-chests, "neat pontepool* japanned waiters," 1750; mahogany tea-chests, brown

* So called from the town in England where it was made.

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Polish tea-kettles with lamps, 1751; "japann'd and mahogany tea waiters of all sizes," India tea-boards, "tea-chests of all sizes mounted with plate and other metals," Dutch kettles, lamps, and coffee-pots, 1752; "best Holland kettles with riveted spouts," 1758; sugar cleavers and bells for tea tables, brass kettles in nests, very neat chased silver tea-pots, sugar pots, chased and plain, milk pots double and single, jointed tea-tongs, tea spoons, 1759; cannisters, brass Indian kettles in nests, mahogany and book tea chests, 1760; nests of kettles to hold from thirty gallons down to a quart, 1761; plated tea-boards and tea-trays, 1762; tin kettles in nests, painted and plain sugar boxes of various sizes, japanned cannisters, neat tea chests with cannisters, "mahogany tea-boards, sliders, tea-trays, beautifully ornamented japanned tea boards, waiters and kettles handsomely japanned and gilt, Chinese tea tongs, tea chests and slyders, the most fashionable octagon and square japann'd, finiered and inlaid tea chests," 1764; open work mahogany tea-boards, 1765; "curious japann'd Pontipool ware, viz., tea equipage—a fine tea kitchen and waiter, a beautiful 24 inch rail tea tray, cannister," 1768; "one handsome double bellied plaited tea kitchen and stand," 1768; urns or tea kitchens, silver plated, finely chased and plain brown tea kitchens, tea pots gilt and enamelled of the finest ware, 1771; japan'd tea tables, kitchens, trays, chests, cannisters, waiters, bells, 1772; pearl and tortoise shell sugar tongs, inlaid mahogany tea chests, tea cannisters lined with lead, silver milk urns, japann'd Roman trays, 1773; "polished Gadrooned and fine open work silver tea tongs, very fashionable," 1774.

Turning now to ornamental china used for the decoration of mantel-pieces, as well as for the tops of chests of

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drawers, escritoires and bookcases, we find among the importations birds, baskets of flowers and busts; "a very curious parcel of plaster of Paris Figures," 1757; "plaster of Paris ornaments for chimney-pieces," 1758; "flower horns," 1758; "some beautiful ornamental chimney-china," 1766; "white stone ware, including complete tea-table toys for children, with a great collection of different kinds of birds, beasts, etc., in stone ware, very ornamental for mantle pieces, chests of drawers, etc.," 1767; "one set of image china," 1768; "a few pieces of very elegant ornamental china," 1769. Jacob de Acosta, who mends china and glasses with cement, has "all sorts of marble or china furniture such as is used in ornamenting chests of drawers or chimney pieces," 1770; Henry Wilmot has "the greatest variety of ornamental china, consisting of groups, setts of figures, pairs, and jars just opened," 1770; and Mr. Nash offers some "superb vases for the toilet," 1771.

Wax-work ornaments appear in 1765; glass pyramids in 1764; and "glasses to grow flowers," 1775.

The dressing-tables were furnished with every luxury, and shaving boxes and brushes of all sorts are found in 1756. "Neat Morocco tweese cases with silver door, lock and key," 1759. Complete shaving equipages, japanned comb trays, and India dressing-boxes are imported in 1759; complete sets of shaving utensils in shagreen cases, 1760; ladies' equipage, with everything complete for a fashionable toilet, 1761; "shaving equipages, holding razors, scissars, penknives, combs, hones, oil bottle, brush and soap box with places for paper, pens and ink," 1761; straw dressing-boxes with private drawers, 1764; and fish skin razor cases, 1774. "Very fine travelling cases for ladies

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and gentlemen contain everything to make a journey comfortable, and some of these are adapted for army officers." The "seal-skin portmantua" is fashionable towards 1776.

The desk and escritoire were furnished with many articles familiar to-day: but sand to sprinkle upon and dry the ink, and wafers and quill pens have now almost disappeared. Hard metal inkstands with candlesticks are advertised in 1750; large and small pewter standishes in 1759; glass ink pots with brass tops, ditto for sand, 1759; brass ink pots, 1761; "ink equipages with silver plated furniture for the nobility, gentry, public officers, etc., and others of inferior size and quality" are advertised by James Rivington in 1771; and japann'd, brass, leather and paper inkstands appear in 1774. Neat red and blue morocco letter cases with locks (1750); red leather letter cases; beautiful red and blue morocco letter cases with spring locks; neat shagreen ink horns; ivory and tortoise-shell memorandum books (1761); fountain pens; cedar pencils (1750); sealing-wax, and quills; vermilion and common wafers (1759); ivory paper-cutters (1761); lignum vitæ rulers; letter scales; black lead pencils with steel cases for the same; ink-powder (1762); wafers, black and red; gilt message cards; and letter files (1765). Ivory, tortoise-shell, shagreen and pear-tree memorandum books are also advertised. Ladies' memorandum blocks occur in 1764.

Clockmakers are numerous, John Bell advertises in 1734; Aaron Miller, of Elizabethtown, in 1747; and Thomas Perry, of London, in Dock Street, and "Moses Clements in the Broad-way, New York," in 1749.

A handsome japanned clock, made by Allsop of London, appears facing this page. It has always been in the Bleecker family, and descended from Garrit Van Sant

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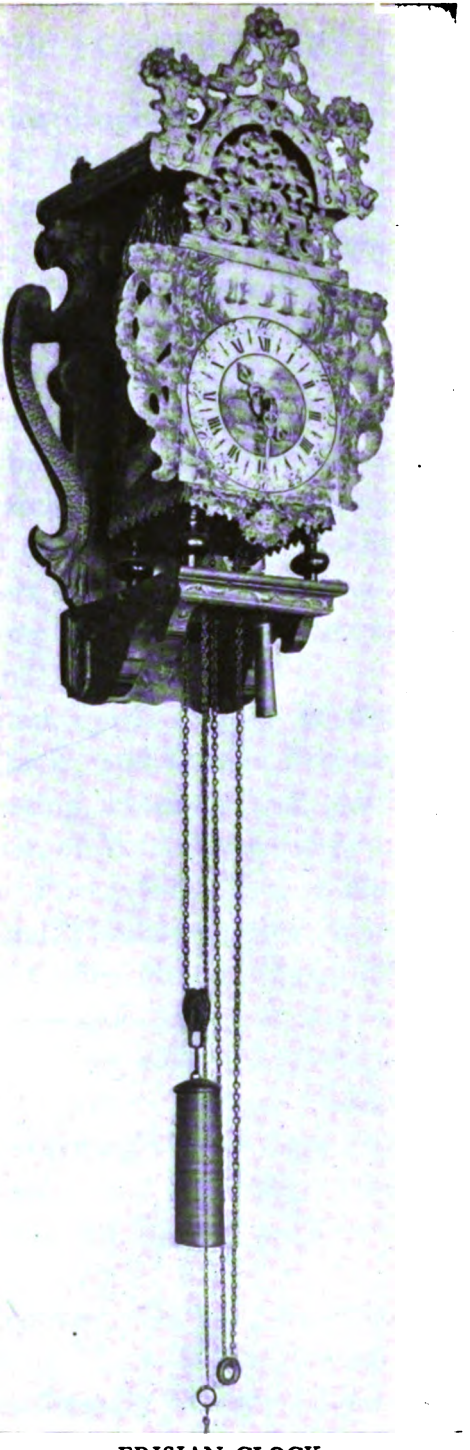
JAPANNED CLOCK

Belonging to the Bleecker family, now in the house of Mrs. F. Ten Eyck, Albany. *See page 302.*



FRISIAN CLOCK

Owned by the Rev. John van Burk, of Johnston, N. Y. *See page 244.*

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Bleecker, of Albany, to one of his daughters. It is now in the home of Mrs. J. Ten Eyck, Albany.

"Clock case cupboards" are brought over by the *Batchelor*, 1751; Samuel Bowne, Burling-Slip, has some "japanned and walnut-cased clocks," 1751; Dirck Brinckerhoff is at the Sign of the Golden Lock, in Dock Street; "Uriah Hendricks, at his store next door to the Sign of the Golden Key in Hanover Square (1756), has imported "two fine repeating eight day clocks, which strike every half hour and repeat"; Thomas Perry, watchmaker, from London, "in Hanover Square, makes and cleans all sorts of clocks and watches." "He will import, if bespoke, good warranted clocks at £14, they paying freight and insurance, and clocks without cases for £10." (1756.)

George Chester, from London, opens a shop at the Sign of the Dial, on the new Dock; and Carden Proctor mends and cleans musical, repeating, chimney and plain clocks in 1757; Abraham Brasher, of Wall Street (1757); Solomon Marache, opposite the Fort; John Est, at the Dial and Time in Broadway; and Thomas Gordon, from London, opposite the Merchants' Coffee House (1759) sell various kinds of timepieces. Edward Agar, in Beaver Street, brings from London "a very neat table clock which repeats the quarters on six bells" (1761); Joseph Clarke imports from London some "exceedingly good eight-day clocks in very neat mahogany cases," and two dials, "one in a covered gilt frame large enough for a church or a gentleman's house." (1768.)

In 1768, John Sebastian Stephany, Chymist, has "for sale for cash a new and ingenious Clock Work, just imported from Germany, and made there by one of the most ingenious and celebrated Clock-makers in Germany. It

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plays nine different selected musical tunes, and every one as exact as can be done on the best musical instrument; and changes its music every hour. It is done with 11 clocks and 22 hammers. It has an ingenious striking work for every hour and quarter of an hour; it repeats 8 Days, Hours, and Minutes and shows the Month, and Days of the Month."

"At the Sign of the Clock and Two Watches, opposite to Mr. Roorback's at the Fly Market is made and repaired at reasonable Rates, Clocks and Watches; will keep in Repair by the Year, Clocks plain or musical; . . . . China is also rivited at the said Shop three different ways and ornamented with Birds, Beasts, Fish, Flowers, or Pieces of Masonry by a curious and skilful Workman." (1769.)

Isaac Heron (1770), watchmaker, facing the Coffee House Bridge, has "a musical clock noble and elegant cost in England £80," and "a neat and extraordinary good chamber Repeating Clock."

Stephen Sands, 1772, William Pearson, jr., and William Kumbel, 1775, were also in this business. The two bracket or pedestal clocks of the period represented on page 305 are owned by Gen. J. Watts de Peyster of New York. The one to the left was long in the Broadway home of the Watts family; the second one, with chimes, belonged to the de Peysters and bears the name of Robert Henderson, who made clocks at St. Martin's Court, London, in 1772, and at 18 Bridgewater Square in 1800–'5. The names of the tunes are engraved above the dial and include the March from Scipio, Sukey Bids Me, and Miss Fox's Minuet.

Music was by no means neglected in New York, and

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CLOCKS

Owned by Gen. J. Watts de Peyster, New York. See page 304.

competent teachers were not lacking. In 1750, six very fine violins and some German flutes are for sale; in 1757, a good English spinet and some flutes. In 1759, a gentleman has a lot of musical goods imported from Naples and London, including two good violins, a girl's six-stringed bass viol; "exceeding good German Flutes for three Dollars, each; likewise others with 2, 3, 4, or 5 middle Pieces to change the Tones and Voice do. Likewise Bass, viol Strings of all Sizes, and silvered Ones for Basses, Violins and Tenors. A great Collection of Wrote and Printed Music from Italy and England."

James Rivington, Hanover Square, has in 1760 "Fiddles with Bows or Fiddle-Sticks, Mutes, Bridges and Screw

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Pins, German Flutes, common Flutes, Fifes, Pitch Pipes, Hautboy Reeds, Bassoon Reeds, and mouth-pieces for French horns. 1st, 2d, 3d and 4th Fiddle Strings, very excellent; ditto Blue, for Basses;" also a lot of Music Books.

Other instruments on sale include: a "harpsichord with three stops," 1758; "a complete set of bagpipes £4," 1760; "a chamber organ, with 5 stops, silvered pipes, case 9 feet high and 6 feet wide, new bellows, and good in condition, £60 New York currency, scarce a quarter of the sum which a new organ will cost," 1762; violins in cases, German flutes, "speckled screw bows," "a violoncello and case" and "an excellent bassoon with reeds," 1764; "two very fine handorgans, one with four barrels and the other with two barrels," 1767; "a new chamber organ of six stops and neat gilt front," 1768; "a very fine tone harpsichord and a forte piano," 1770. John Shimble, "organ builder from Philadelphia makes and repairs all kinds of organs harpsichords spinnets and pianos," 1772.

A parlour organ of the period shown on page 307 belonged to Anthony Duane, an officer in the English navy. It descended to his son James Duane, first Mayor of New York under the new government, and from the latter's youngest daughter, Catharine Livingston Duane, to James Duane Featherstonhaugh. It is now owned by Mr. George W. Featherstonhaugh, Schenectady, N. Y. The organ is fifty-two inches high and twenty-six inches wide. It is made of mahogany. The wind is supplied by a bellows worked by a crank. The keys are lifted by wire elevations on a revolving barrel. The organ contains five barrels, playing ten tunes each. All the tunes are English.

The card table on page 309 belongs to Miss Anna

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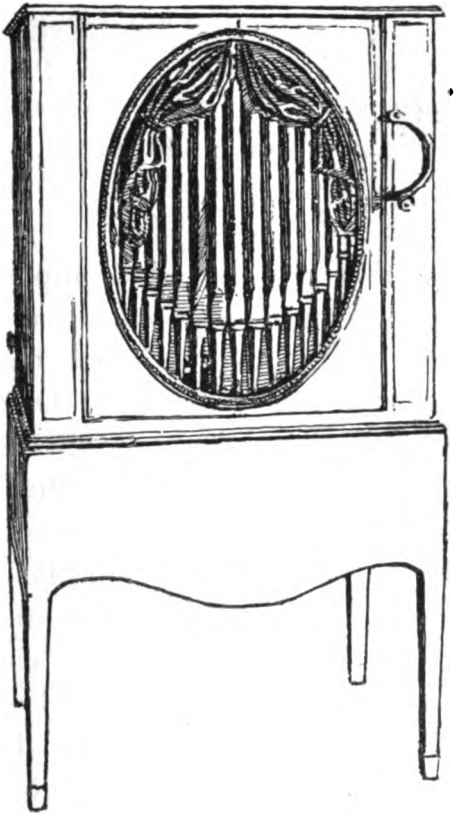
Vandenberg, of Albany. It was owned by the Lush family, and is somewhat unusual in having five legs. Games were no less popular in New York than in the Southern cities and plantations.



PARLOUR ORGAN

Owned by Anthony Duane, now by Mr. George W. Featherstonhaugh, Schenectady. See page 306.

The "best playing cards" are advertised among the importations of 1749; battledores, 1751; "quadrille boxes for the fashionable game," 1761; "Henry VIII. and Highland playing-cards," 1761; "Merry Andrew and Highland playing cards" and "Great Mogul playing

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cards," 1764; backgammon tables and drum battledores and shuttlecocks and "backgammon tables lined to prevent the odious sound of the boxes," 1764; chess, draft and cribbage boards, with men, dice and boxes, 1771; "quadrille pools," 1772; "paper and japanned quadrille pools, and pearl and ivory fish and counters," 1773.

Children's toys are frequently mentioned in the importations: the *Charming Rachel* brings "all sorts of children's toys," 1752; "boxes of household furniture for children" occur in 1759; and "a large quantity of Dutch and English toys" in 1767.

The ladies of the period were accomplished in needlework, and that they made various ornaments for their homes is evident from advertisements for teaching the fashionable decorative arts of the day. One in 1731 is:

"Martha Gazley, late from Great Britain, now in the City of New York, Makes and Teaches the following curious Works, viz. Artificial Fruits and Flowers and other Wax-Work, Nuns-Work, Philligree and Pencil Work upon Muslin, all sorts of Needle-Work and Raising of Paste, as also to Paint upon Glass, and Transparent for Sconces, with other Works. If any young Gentlewomen, or others, are inclined to learn any or all of the above mentioned curious Works, they may be carefully taught and instructed in the same by the said Martha Gazley at present at the Widdow Butlers, near the Queen's head Tavern, in William Street, not far from Captain Anthony Rutgers."

In 1761, the wife of John Haugan, at the Horse and Cart Street, advertises that she "stamps linen China blue or deep blue, or any other colour that Gentlemen and Ladies fancies. Bed sprays, Women's Gowns."

In 1769, "Clementina and Jane Fergusson intend re-

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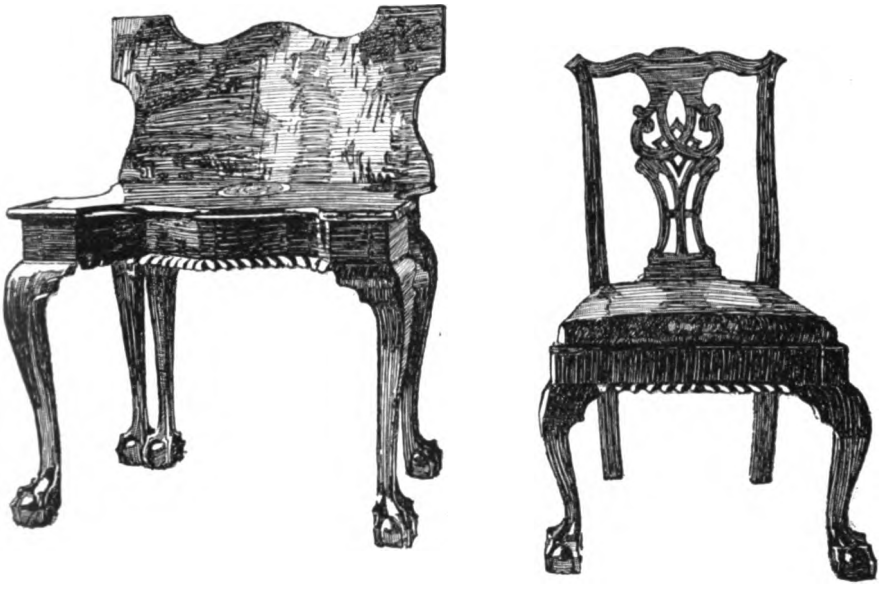

MAHOGANY CARD TABLE AND CHAIR

Owned by Miss Anna Vandenberg, Albany. See page 306.

moving their school the first of May next to Bayard Street, opposite the house of John Livingston, Esq., where they will continue to teach reading, writing, plain needlework, sampler, crowning, Dresden catgut: shading in silk on Holland or cambrick and in silk or worsted on canvas; as also all sorts of needlework in use for dress or furniture."

In 1773, Mrs. Cole, from London, teaches ladies "tambour-work and embroidery"; and in the same year William and Sarah Long, from London, teach "Tambour work in gold, silver, and cotton."

In 1774, Mrs. Belton, who has a French and English school, teaches "tapestry, embroidery, catgut, sprigging of muslin," etc., etc.

A specimen of the handiwork of the period is shown

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on page 311. This is a screen worked in 1776, and owned by Mrs. Edward Rankin at the Van Rensselaer house, *Cherry Hill*, Albany. The standard is mahogany with "snake" feet.

Among the importations, "catgut gauze," "catgut silk" and "drawn catgut" frequently occur. We also find "cruels sorted in shades," 1752; "ivory shuttles for knotting fringe," 1752; ladies "knitting and work boxes," 1794; "coarse and fine yellow canvass for work or window blinds," 1771; and tambour cases and needles, 1774.

The looking-glass was very important at all periods. In 1730, James Foddy from London undertook "to alter and amend old looking glasses," and it would appear from the constant advertisements that there was a great demand for looking-glasses of the newest fashion. The large pier glass with its carved frame, a glass over the mantel-piece and convex mirrors with sconces on either side were common ornaments of the drawing-room.

"New fashion sconces and looking-glasses" are constantly appearing among the importations from 1749 onward. From about 1752, they are carved and gilt; "a variety of sconces with branches in wallnut frames with gilt edges," are offered in 1757; pier glasses of all sizes are favourite importations; and convex lenses and concave mirrors, 1764; "two carved white framed sconce glasses and one mahogany ditto," 1768; oval sconces with gilt frames, 1773; "looking glasses the most fashionable, neat and elegant ever imported into this city, oval glasses, pier do. and sconces in burnish'd gold, glass border'd, mahogany and black walnut frames with gilt ornaments of all sizes; likewise some elegant gerandoles," 1774, framed mahogany and black walnut, square and oval sconces, glasses and girandoles,

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1775. Handsome dressing-glasses are constantly being offered for sale; sometimes these are gilt, sometimes japanned, sometimes black walnut, and frequently they are furnished with sconces.

Lamps and lanterns were imported in considerable variety: the entries and halls were lighted by square and spherical lanterns. The standard sizes were 18 x 14 inches, 16 x 12, 10 x 14, 9 x 4, 8 x 4 and 7 x 4. A few of the announcements are as follows: fine large lamps at twenty shillings apiece, 1752; barrel and bell glass lanthorns for entries, 1753; glass lamps and chamber lamps, 1759; horns for lanterns, 1759; pocket lanterns, 1761; glass lamps for halls, 1761; glass, tin, and horn lanterns, 1763; square and globe lanterns for halls and staircases, 1764; large glass lanterns and chamber lamps, 1765; "lamps of the newest patterns, very useful for sick persons," 1770; and "square glass and globe lanthorns and chamber lamps," 1771.

SCREEN WORKED IN 1776
Owned by Mrs. Edward Rankin, Albany.
See page 310.

Candlesticks of all kinds were made here as well as

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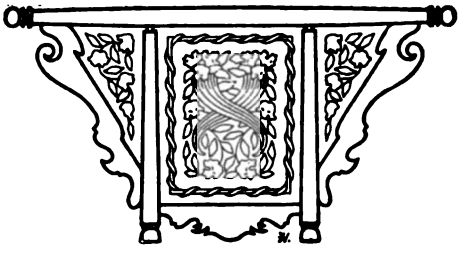
imported. Among the kinds in demand we note: brass ball iron candlesticks, "some curious four armed cut glass candlesticks ornamented with stars and drops, properly called girandoles," 1762; brass snuffer dishes, 1764; "enamel'd and japan'd candlesticks for toilets and tea-tables" and "candle shade slyders" 1765; "Japanned and Pontipool table and chamber candlesticks," 1768; "iron and japann'd candlesticks, 1773; red, green, gilt, and black japanned candlesticks, with snuffers and extinguishers, 1773; candle frames and screens, with japanned and skin cases, 1774; and candle screens, 1776.



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V

THE FURNITURE OF OUR FORE-FATHERS

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SIX-LEGGED HIGH CASE OF DRAWERS

Owned by Mr. George Dudley Seymour, New Haven, Conn. *See page 343.*

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART V

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1 9 1 3

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OCTOBER, 1901

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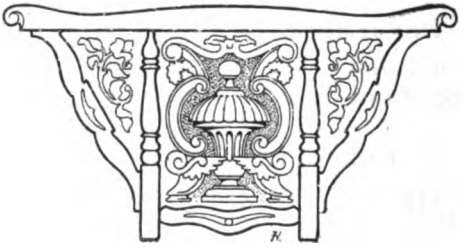

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WITH CRITICAL NOTES ON MANY OF THE PLATES BY RUSSELL STURGIS

ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS SIGNATURE.

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SIX-LEGGED HIGH CASE OF DRAWERS . . . FRONTISPIECE

Tall-boy in which the chief attraction is the somewhat rich veneer of the drawer fronts. The very unusual design of the six legs and the odd straining pieces between them may also be noticed.

The large flat drawer forming the lowermost part of the upper half of this tall-boy can only be opened by pressure from below, or by taking out one of the other drawers, undoubtedly the large one immediately above it. This is what ladies to-day call the "slipper drawer," but it is another form of "secret drawer," which drawers, indeed, are seldom much more secret than this one. They serve as nothing more unusually secure than merely to baffle ordinary curiosity. Some such tall-boys have a large and shallow drawer in the cornice, the mouldings of which pass through the drawer-front itself, and such drawers are excellent for papers—for a map, a print or two, for anything, in short, that is better left flat without being folded.

A certain well-known professor of Yale College—for he did not live to see and to use the title Yale University, however much the thing itself may have existed in his time—made for himself a writing table, useful and even comely, by taking apart a tall-boy not wholly unlike that shown in the frontispiece and having a panelled and cloth-covered top made to stretch from one to the other of these parts. That incident merely illustrates the possibility and the frequency of such changes in the arrangement of those valuable pieces of furniture. In this case the upper part of the supposed tall-boy may have been still for use in a nursery while the lower part passed as a low-boy in a spare room. R. Sturgis.

KITCHEN IN THE ROOMS OF THE CONCORD ANTIQUARIAN SOCIETY . . . . . FACING 315

The room itself shows little of its original character except in the girders of the ceiling, the opening of the fireplace and the oven, of which the door and the mouth of the ash-pit are seen on the left of the fireplace. There are a number of interesting utensils in the room; a lantern of pierced sheet metal, like one which is to be seen in the illustration page 351, and a leather fire-bucket—both of these hanging from the girder above; a good spinning wheel at the left hand with more than the usual refinement in the way of moulded and turned work, and on the right, a winder for skeins of yarn. The rocking-chair is a piece of domestic or at least of village manufacture, and its heavy and simple make affords an interesting contrast to the more delicately finished city made pieces. There are also two very plain settles, but these perhaps of later date as they are made of sawed and plain boards. Hardly greater refinement of finish marks the case of drawers on the right in which an attempt has been made to imitate some of the decorative effects of the more elaborate low-boys of which there are several illustrated in this Part; see pages 326, 342 and others. Hand-made tools are shown in abundance, hanging along the front of the mantel or set upon the shelf; such are the broadaxe of which the handle has been sawed off, and the hammer wrought out of thin iron and fitted to a wooden frame which is seen further to the right, as well as the admirable and interesting spring tongs of which there are two pairs, the forks for meat, and the bundle of skewers and the steelyard on the extreme left. A

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hand-wrought pick-axe leans against the base of the spinning wheel. There are candlesticks on the mantel-shelf, and one of them has a candle set upon it which is clearly too large for it, and this utensil may be thought to be, if not a rush-light holder (and it is scarcely long enough for that), then a holder for the ordinary dipped candle of the household, which was generally much more slender than our modern factory-made pieces. There is a tin horn—the dinner-horn of the poems and legends—standing on its bell with a tag or label hanging to its mouth-piece. A home-made bootjack reminds us of the days when there were worn what are now called long boots, things which vanished from the city life in western Europe fifty years ago, which lingered in the eastern cities of America until 1870, and which have now "gone West" or to the open country. R. Sturgis.

TWO MAHOGANY TABLES. SMALL ROUND TABLE. MOLL PITCHER'S TABLE . . FACING 318

Oval table with adjustable top; middle or close of eighteenth century. The veneering of the top is the chief decorative effect sought in this table, but the standard and the tripod of its base are that which interest the student the most and are to be compared with the similar features in other tables on the same plate. The framing of the spreading branches of this tripod into the central upright piece is unworkmanlike in that the strain is brought on the tenons, if there are any, sidewise; while the actual stress is generally taken up by the friction of the parts assisted by glue. This is, indeed, poor construction but admissible in pieces so small that without cost or labor the parts taking the strain can be enlarged proportionally; and it is this device which has been resorted to in the present case with great ingenuity and good taste. The necessity of making the spreading pieces very wide at their points of junction with the standard has been the excuse for very graceful combinations of curvature.

Table in all respects similar to the above except that it is somewhat more elaborate, having a moulded edge and more finely-worked standard. What was said about the construction of the above applies in all respects to this. The reader may note very slight differences of design in the profiling and champfering of the under side of these two tables—the points of junction between the spreading feet and the standard in the following offers a third treatment of the same detail.

Table like those above, but with the top of solid woodwork with the whole surface lowered so as to leave a permanent moulding worked out of the solid around the edge and having a tripod base carved with some elaboration. The fancy for a rim around the edge of a table was very strong in the seventeenth and eighteenth centuries and lasted a long time. The absence of the device in the nineteenth century can hardly be explained except by the rapid abandonment of working in the solid wood. Every cabinet-maker would perceive the feebleness of a planted molding carried around curves—such a thing would hardly meet the requirements of even the most reckless workmen. Perhaps the general demand for tablecloths of decorative intent may have had to do with the abandonment of this very useful feature.

The carving is of the formal sort and adds nothing to our already gained knowledge of such work.

What is noticeable, however, is the slight differences which, in these three tripod standards, give variety of design. It is in this way that all the fine designing of this world, at least as applied to the simple objects of daily life, has been achieved. The artist is satisfied to take a well-known type and then to treat it, in detail, according to his own lights.

Round table like in most respects to that on page 379 and shown from another point of view, that is, with the hinged joints of the leaves plainly visible and the resulting clumsy look of the four legs fully revealed. A table seen in this way is a dislocated-looking thing and requires its concealing cloth. R. Sturgis.

LEATHER CHAIRS AND BELLOWS 318

These are interesting examples of native workmanship of the early eighteenth century, having been made by the Rev. Theophilus Pickering in 1724. This model had already been in use abroad for many years. It occurs in pictures by contemporary artists. E. S.

OLD GREEN PAINTED AND RUSH-BOTTOM CHAIR . 321

This is a somewhat unusual variety of the four-back chair. It was probably intended for an invalid. E. S.

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GILT MIRROR AND MAHOGANY DRESSING-TABLE, FACING 319

DRESSING-TABLE WITH DRAWERS, AND JAPANNED DRESSING-GLASS . . . FACING 326

Low-boy of a little more variety of design than is shown on page 364. The original scheme probably included the further adornment in the shape of two turned pendants of some kind projecting downward, one on each side of the middle drawer (see page 343). In this piece, as in that on page 367, the good ancient custom of drawers with fronts projecting beyond and lapping over the divisions between the drawer-spaces is maintained. The handles are apparently original, and are of somewhat unusual merit; they are at least more massive than is customary.

The dressing-glass, with its standard and drawers to hold toilet articles, has been lacquered in partial imitation of Japanese work, and this fact would seem to connect it with the Netherlands—it can hardly be an English piece. It appears that the basement or lowermost member of this piece is inlaid, and if this is so the piece is almost certainly Dutch. R. Sturgis.

MAHOGANY FIELD-BED 327

A good four-poster bedstead of about 1810. It is assumed that they will never come in again, the four-post bedsteads, because the houses of the future will be warmed and closed, and the curtains will not be asked for; and yet one who loves fresh air has an even more lively current from his open windows the warmer his room is with the heat of a fire. What then do we of the twentieth century put between our sleeping-place and the open windows? A folding screen, usually Japanese because that is cheaper, or of stamped and coloured leather, or even of highly-wrought cabinet work with paintings in Vernis Martin if we are millionaires. Is it now certain that we have done wisely? Is there not something to be said for the bed-curtains? We are not obliged to draw them all four and shut ourselves up as our ancestors did in a nearly air-tight box with only 180 cubic feet of air for perhaps two pair of lungs.

The four high posts might be accommodated to the much lower frame of the modern bedstead, with its broad rails intended to contain and conceal the thick spring mattress of the day. The differentiation brought about by this total change in the proportions of your post would be an attractive thing to work over and to work out. Four such posts carrying four rails with a head-board above one of them might then have a tester of any, even the most magnificent textile fabric, or of embossed and gilded leather, and the curtain might hang on one side, or on one side and the foot—for a greater or a less part of the space turned toward the draft of outer air. Enough said—let the next family taking new quarters, if those quarters are not too utterly inadequate as to space, consider the question whether a four-post bedstead would not be a glorious revival in the form suggested above.

The dimity valance of the tester is delightful: and still more attractive would be the counterpane, if we could make out the needlework which adorns it. R. Sturgis.

MAHOGANY LOW CASE OF DRAWERS AND MAHOGANY LOOKING-GLASS 331

A low-boy of considerable elegance elaborately carved on the legs and in the shell-pattern recess in the middle, and with unusually massive brass handles. The peculiar bulging front of the drawers will be found repeated in the tall-boys of the time and in such desks and bookcases as on pages facing 340 and 374. This epoch is about 1750. At that time there had already appeared in France the reaction against the somewhat extravagant shaping of the parts, in architecture and in furniture; a reaction which ended in what we know as the *Style Louis Seize*, but it took time for such influences to cross the channel and a still longer time for them to pass the ocean from Bristol or Plymouth to Massachusetts Bay.

The very large and elaborate tall-boy, which is partly seen in this photograph, is evidently a piece of very great interest. R. Sturgis.

CARVED OAK CHAIRS 333

Two chairs carved in solid oak and probably of the closing years of the seventeenth cen-

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tury. Their historical record does not seem to be traceable from so early a period, but they have all the marks of English work of the time of James II. The cane backs are undoubtedly contemporaneous and are not the least precious part of this most interesting brace of chairs; the leather-covered seats are, of course, recent. R. Sturgis.

CROWN-BACK CHAIR 337

One chair, thought to be Dutch and probably of about 1725. The heavier bandy-legged form is generally associated with the Netherlands; the most interesting stretching-pieces are, however, the attractive feature in the chair now under consideration; it is very unusual to see so bold a treatment of that important part of the frame. The student of such things should note carefully the singular independence of the workman who has put his transverse piece as far forward as he could without incommoding the sitter, whose heels would strike them if they were further advanced. This bit of designing has carried with it a singular lack of ordinary cheap symmetry; and the pieces are all the better for that. R. Sturgis.

LOW CASE OF DRAWERS OR DRESSING-TABLE (DARK CHERRY) 339

MAHOGANY DESK . . . . . FACING 327

A writing-desk similar in its distribution to that facing page 376, but far more elaborate. This is, indeed, one of the best designed pieces of the middle of the eighteenth century that one will be apt to see, and it is, fortunately, in perfect order. It is stated to be of mahogany, and if entirely made of that wood is a rare specimen. R. Sturgis.

MAHOGANY TABLE AND CHAIR 341

Table with dropping leaves which, when open, are supported by two of the four legs. Tables facing 318 and on page 379 will be found to offer alternative forms of the same general plan. The people of the eighteenth century, less harassed than their successors by carpets covering the whole floor or by rugs always in the way, found little difficulty in revolving the whole of one-quarter part, leg and all, of their table frame. It was curious to see how with the appearance of carpeting in common use to cover the previously naked floors this strenuous and satisfactory plan was abandoned for the feeble bracket no deeper than the top rail of the frame and supported by inadequate hinges. R. Sturgis.

LOW CASE OF DRAWERS 343

A low-boy to be compared with those facing page 326 and on page 367, and equally with the first of those showing some evidence of having served as part of a tall-boy. It is not asserted, however, that such pieces were never or even very seldom made separately. The records seem to fail us, for the gossiping chat about such things which is common in our good old families has seldom any basis beyond the narrator's own childish experience. It has sometimes seemed possible that pieces of furniture made for a special household would have the upper members of the tall-boys adjustable to one or more table-like lower parts.

The use of the carved shell for the front of the lower drawer marks a distinct step forward in attempted adornment. The middle recess shown in those facing page 326, and on pages 331 and 343, is a far-away reminiscence of the knee-place in a writing-table, and has no practical excuse in the pieces of furniture we are considering beyond the possible convenience of the housewife who sits down to look at the contents of the lower drawers; while, even for this purpose, the distance between the two pendants is insufficient.

This piece is of unusually good proportion—an attractive piece of furniture. R. Sturgis.

LEATHER TRAVELLING TRUNK . . FACING 344

Chest of drawers covered with leather and adorned with broad-headed nails. Such pieces are generally considered travelling chests, but this is extremely doubtful, as there is never found in connection with them any provision for easy transport. The Japanese cabinets identified as intended for the traveling equipage of a Daimio under the old régime were fitted with the most ingenious and practically useful appliances in delicate wrought iron for the insertion of a long bearing-pole, by means of which it could be carried as a *palkee* is carried, on the shoulders of men. The modern trunk with drawers is never too heavy to be tossed upon the shoulders of the stout porter, nor too bulky for the baggage-car or the

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forward deck of a steamboat. The present piece, however, if it is as it appears, three feet high, four feet four inches long and eighteen inches deep, would be a most formidable chattel for the pack-horse or even the horse-litter or even the carrier's van.

Reasons are given in previous notes to illustrations for supposing that this decoration by means of leather (which might be bright-colored and of a glossy surface, and with brass nails) was a favourite alternative for veneer and varnish and for polychromy. In fact, it was in a sense a revival or survival of that polychromatic painting which we have found to exist not infrequently in the earlier years of the seventeenth century. These considerations, taken in connection with the extremely elaborate pierced metal-work scutcheons and the fantastical design produced by the nail-heads, seem to give to the leather covering decorative rather than a utilitarian purpose. The heavy handles at the end are evidently a nineteenth-century addition. R. Sturgis.

PART OF A SIX-LEGGED HIGH CASE OF DRAWERS . 345

RUSH-BOTTOM CHAIR 348

The chief interest in this chair lies in the fact that it manifestly belongs to the transitional period between the seventeenth-century and eighteenth-century styles. It has an odd combination of turned legs and rail together with the feet that so often appear on the carved-oak cane chairs, while the pierced splat and bowed top-bar belong to the new school. E. S.

HALL IN THE WARNER HOUSE 351

Hall of a house at Portsmouth, New Hampshire, in which are seen two most interesting half-round tables of a type not often seen even in fine collections of eighteenth-century furniture. The lantern of pierced thin metal with added ornaments probably soldered to the surface; and with a movable bottom-piece which pulls out and down enabling the light to be cared for without disturbing the lantern itself—this is even more interesting because so nearly unique. People fifty years old will sometimes remember the pierced tin lanterns of their childhood by which the farmer lighted himself in the stable, the light shining through perforations, small and not clean cut, having indeed the partly separated pieces of tin turned inward, thus preventing the wind, even of a sharp storm, from blowing out the candle. Exquisite Japanese pieces of the same device on the same plan are procurable, but the idea is always the same, that as glass is dear, or if not dear is easily breakable, the solid metal itself elaborately pierced *à jour* is the best substance for a working lantern.

The mysterious effect in the right-hand lower corner is produced by the plain top of a heavy table which conceals the lower part of the door and even of the pilaster on the right side of the wooden archway. R. Sturgis.

"BEAUFAIT" . . . . . FACING 345

A corner cupboard like that on page 354 and the larger one page 363. It is not a piece of furniture, but a part of the decorative interior fitting of a sitting-room or dining-room; a niche, and finished as a niche with a semi-dome carved into a scalloped shell for its roof, and shelves following the curve of the back. R. Sturgis.

"BOUFET" FROM THE BARTON HOMESTEAD, WORCESTER 354

This piece, like the last named, is architecturally a niche having for plan a quarter circle or thereabout, and for its roof a shell-carved semi-dome. R. Sturgis.

KITCHEN IN THE ROOMS OF THE CONCORD ANTIQUARIAN SOCIETY . . . . FACING 354

This plate shows that side of the Concord kitchen which is opposite the fireplace shown in page 315. There are admirable coppers on the uppermost shelf of the dresser and long rows of pewter plates below as well as tin coffee-pots of the simplest village manufacture, and movable coffee-mills. There is a salt and spice-box for the bread-maker and for the cook generally hung between the dresser and the door-piece. That which is most attractive in the photograph is, however, the table set with its array of wooden plates and

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wooden dish, wooden spoons and what is probably a pewter tankard. These wooden plates are not trenchers in the strict sense of the word. The old English trencher was entirely flat with no standing rim at all or a rim a quarter of an inch wide and rising an eighth of an inch above the perfectly flat uniform surface. Those on this table seem to be an attempt to hew and turn, out of solid wood, plates which should resemble the pewter plates of the earlier time, or the "Delft" plates of the eighteenth century. The table itself is an interesting one with a tripod and standard of very good form and design, which may be compared with those shown at page 318. R. Sturgis.

BEDROOM IN HANCOCK-CLARKE HOUSE FACING 355

The excellent bedstead shown in this room may be compared with the one illustrated on page 327. The valance in this case is very elaborate; probably of silk fitted with a broad passementerie. A comparison of the bedposts with their turning and carving as seen in the four examples, page 327, page 372, and page 383, and the present one affords an almost adequate study of the elaborate furniture of the years between 1780 and 1810. In the fireplace of this room there are some very interesting andirons—for this, rather than firedogs, was what our New England ancestors called these utensils. R. Sturgis.

TWO CLOCKS . . . . . FACING 360

The tall clock is a beautiful example of the ornate japanned work of the eighteenth century. The other is a specimen of the plain native work made for the poorer classes. It was made in 1767 by Richard Manning of Ipswich. E. S.

MAHOGANY AND GILT MIRROR 360

This is one of a pair of mirrors of medium size. It is richly carved with drapery and floral forms and the gilding produces a very rich effect. E. S.

BUFFET 363

Corner cupboard: but not in the sense of a piece of furniture, for this is a piece of the interior fittings of an old house with just such "trim" as the neighboring door-pieces would have displayed. It is, therefore, hardly to be judged as a separate design. It once formed part of an interesting room with fitting corresponding semi-architectural members in all its parts. See the illustrations on page 354 and facing page 352. R. Sturgis.

RUSH-BOTTOM CORNER CHAIR 364

This corner chair is early, probably seventeenth century, and a most interesting piece of turning, the work evidently of a man who cared for his details and their proportions. The only vagary that he has allowed to creep in is seen in the monstrous moldings on the crossbars below the seat; and these are so discrepant that one ventures to believe them taken from another piece. R. Sturgis.

DRESSING-TABLE 366

CARVED AND GILT LOOKING-GLASS AND A DRESSING-TABLE 367

Low-boy or, more probably, lower part of a tall-boy, with a table-top of more recent date applied to it. The grounds for this suggestion are in the apparent lack of an adequate finish and of sufficient weight of wood above the uppermost drawers. If this piece be compared with the more highly finished piece shown facing page 326 the difference is at once evident, for the latter has all the appearance of having been planned as it is shown in the photograph. The drop-handles of this piece and the scutcheons are all, undoubtedly, of the original epoch, but they are not of special interest in design or workmanship.

The mirror hanging on the wall above is not of the same epoch. The frame would seem to be of about 1825. The curious discs below it are nothing but the ends of the metal pins secured to an iron band as seen, and used to support the frame. R. Sturgis.

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MAHOGANY DUMBWAITER AND SQUARE TABLE FACING 361

The tripods and standards of these two pieces are similar in design, though apparently not made to match as if forming part of a single set. These tripod feet should be compared with those illustrated in the plate opposite page 318. The term dumbwaiter is the only one which we seem to have in the language of decorative art for such pieces as this; although the same term applies to the much lower and broader or longer piece with casters, which can be run into any part of the room, set beside the hostess or the host, or used as a carving table; and also applied to the modern lift when utilized for the purposes of the dining-room and serving-room. The present piece is rather one for the display of glass or silver intended for use at the dinner then in progress and therefore less a dumb waiter in the proper sense than an adjunct of the buffet or sideboard. R. Sturgis.

GOVERNOR JOHN WENTWORTH'S DESK AND BOOKCASE 369

This piece is to be compared with the one shown in the illustration opposite page 374. The flat panels of the doors here are more likely to have been a part of the original design than the raised panels of that last named piece, but in either case the front might be filled with glass or with solid wood panelling without other change in the design. The owner of such a piece would sometimes line the glass with curtains to hide the interior; thin green silk was the orthodox material for this purpose, and there are many examples still in existence. R. Sturgis.

MAHOGANY LIQUOR-CASE . . . FACING 370

Liquor case with eight square bottles elaborately engraved by the wheel and with cut-glass stoppers. The middle of the case is occupied by a pile of tumblers. It is a pity that we have not one of these decanters separate that the decoration of its body might be visible. R. Sturgis.

EZRA RIPLEY'S WRITING-CHAIR . . FACING 370

A Windsor chair fitted with reading-stand and arranged especially for a near-sighted man or for one who, being very tall, desired not to bend over his work. R. Sturgis.

MAHOGANY CHEST-UPON-CHEST OF DRAWERS . . 371

An admirable tall-boy to which the name given in the title especially applies. That name may be thought to be a free translation of the French *bahut à deux corps*. The piece is indeed two chests of drawers, or, as we should say to-day, bureaus, set one upon the other. The decoration by means of swelling and receding rounds of the whole front, drawers, divisions, base, surbase and all, is a refined example of the same system of adornment which is less successfully carried out in the illustration opposite page 374. The brass handles and scutcheons seem to be original; the whole piece is of unusual richness and importance. R. Sturgis.

MAHOGANY BEDSTEAD . . . . FACING 371

Four-post bedstead with permanent hangings such as served as lambrequins, in a sense, covering the edges of the thinner curtains which could be drawn to and away and preventing the entrance of draughts at the corners. The hangings in question seem to be Dutch material of about 1740. It is very unusual to see the bedposts terminating below with copies of the bandy legs of tables with claw feet and balls. It is probable that the whole piece is Dutch, and of a date not far removed from that above mentioned.

There is hanging on the back of the interesting chair on the right a great calèche of a kind somewhat different from the one seen facing page 155. On the left is what must be a most interesting chest of drawers with secretary. There is a good rag-carpet rug at the foot of the bed. R. Sturgis.

MAHOGANY SECRETARY AND BOOKCASE . FACING 374

Chest of drawers with writing-desk and bookcase. An unusually elaborate piece of furniture showing all the curious vagaries of design which mark the middle of the eighteenth

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century in England and the Netherlands. The device of modifying the otherwise flat front of a pile of drawers so that it shall have projections and recesses like the front of an architectural pavilion is one which occurs to a designer in great need of a novelty. The natural work of the joiner who is trying to make useful furniture does not lead him into such devices: they are the resource of cabinet-makers trying to stimulate reluctant purchasers of furniture by the prospect of something altogether unexampled. Another step is taken when, as in the present case, the two projections and the recess are terminated at the top with convexly and concavely rounded members which replace the older and more obvious plan of carrying these modulations through the shelf or table-top which terminates the pile of drawers. In the present case still another step has been taken, and the swellings and sinkings, though not continuous, are taken up again and repeated, curve by curve, in the sloping front of the desk—that hinged flap which, when opened, forms the writing-shelf.

As to the cupboard or bookcase above, it is more than likely that the original filling of the doors was glass with light sash bars. So the finish to this upper part would be rich and well imagined for a piece of that not very tasteful epoch. R. Sturgis.

JAMES BOWDOIN'S DESK . . . FACING 375

Chest of drawers with writing-desk attachment, a characteristic specimen of a well-known type. Such a piece,—called secretary, scrutoir, and by various other names,—is the obvious result of the slight literary needs of a farmer or citizen whose house space was moreover limited, hardly allowing him to use three feet by four feet of floor-room for a writing-table which would not be used every day. The fact that these pieces were nearly always of what seems to us now an impossible height, from the floor to the writing-shelf, makes this explanation the more obvious. What kind of high stools the original owner sat upon, or whether he stood at his letter-writing, as he might well have stood while entering items in his expense-book, family history has not made clear. We have such pieces nowadays in our homes, and reduce them to submission to modern requirements by taking off the high feet; though even then they demand a library chair of sometimes unusual height. R. Sturgis.

MAHOGANY SIDEBOARD 377

TABLE WITH FALLING LEAVES 379

A round table planned and built like the one on page 341. In each of these tables the extremely graceful and restrained curves of the legs are worthy of notice. Even the most ardent advocate of realism in furniture, of an insistence upon the grain of the wood as being its essential strength, will be satisfied with the legs of 341, and if he were to dispute those of 379 as being a little too much carved away and leaving a part of the grain in a feeble exposure, a confrontation of his criticism with the table itself would probably convince him that iron-hard wood and its close, almost homogeneous structure, would make such comment uncalled for.

It cannot be thought, however, that the resulting form was graceful in these strong and convenient tables of the eighteenth century. If one looked at them from a distant part of the room, especially if seated at the time, he would see too much of the machinery and not enough of the design of the piece of furniture. In fact, the design was almost wholly conceived with respect to the closed table standing against the wall. Then it was dignified and seemly enough, and we must imagine these tables as opened out only when the immediate demands of service had to be complied with; and as being then very commonly covered with white cloths. R. Sturgis.

MAHOGANY BEDSTEAD WITH GILT ORNAMENTS . 383

This, the fourth high post bedstead given in this Part is the richest of all, not merely because of the gilded appliques on the corners of the tester, the basket of doves in the middle of the front or foot side and the painting which is carried along each side of the same tester, not even these with the addition of the gilded caps which cover the bed screws and show below, but because of the very elaborate and also judicious and well-combined reeding, moulding and carving of the wooden posts themselves. It is noticeable that only the posts of the foot are invested with any decoration at all, those of the head being perfectly plain square tapering shafts. This is one of the handsomest as well as one of the richest four-post bedsteads to be found. The possibility that the painted friezes are not of exactly the same

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PAGE

epoch as the carved wood must be kept in mind, but does not injure the effect of the piece. In this room there is a most interesting washstand of a date earlier than that of the bedstead; compare pieces shown in Part III. Equally early is the high-back chair seen against the door at the right, while the chair with the lower back and the sculptured panel is of approximately the same date as the bedstead or a little earlier. There is a good mantel clock in the room, a piece when of this merit and of this style, rarer than even the tall clocks built for stairway or kitchen. R. Sturgis.

MAHOGANY CASE OF DRAWERS . . FACING 384

MAHOGANY CARD TABLE . . . FACING 384

This is a solid and handsome table. It will be noticed that it has five legs, one of which pulls out to support the flap. This is evidently not a very unusual feature since an identical specimen appears on page 309. E. S.

CHAIR USED BY JOHN ADAMS 385

This is said to have been used by John Adams and is, therefore, interesting as showing how long the old fashions survived in some of the New England homes. The model, of course, belongs to the seventeenth century and has already been fully discussed. Mr. Adams was a pronounced enemy to fashion and luxury. E. S.

HARPSICHORD . . . . . FACING 385

Harpsichord or spinet. It is urged elsewhere that great opportunities seemed offered the designer of such pieces, those opportunities being all lost when the much more ponderous piano came in with its generally four-square case and heavy legs. It is still the ideal way of designing a piano to treat its box—that which contains the heavy string-board and which is opened up by the key-board—to treat that by itself and to set it upon a supporting frame of corresponding design indeed, but not lost in the one general conception. It makes a practised designer envious to see what opportunities for making a pretty and delicate piece of furniture were held by the makers of the eighteenth century clavichords. R. Sturgis.

SIX-LEGGED HIGH CASE OF DRAWERS . FACING 390

A tall-boy of design not unlike that shown in the frontispiece, with the peculiarity that the vertical sides are nearly continuous, as indeed are those of that on page 397. A far more general custom is to have the upper part much narrower and less deep than the table-like lower member and this distribution is seen in the frontispiece. The use of very rich veneer is so unusual in these pieces that one is tempted to believe it an addition of later times, at least in that on page 390, and this might even be held as probable were the drawer fronts only so adorned. The finishing of the lower part around and beyond the door fronts makes the above-mentioned theory less tenable. The straining-piece parted in the middle perhaps to allow of the pushing into the space within of a jar or two—Chinese or Delft covered vases, is also possibly a recent change. The reader will notice in the frontispiece the curious way in which the straining-piece is bowed in the middle, and it is probable that a similar arrangement existed in the one we are now considering. R. Sturgis.

CORNER CHAIR 393

This chair is painted white, and has a woven mat bottom. It is a plain piece, of native manufacture. It should be compared with another corner chair on page 364, of very much earlier style. E. S.

SETTEE FROM THE BRATTLE STREET CHURCH, BOSTON . 394

The fret-work in the back is indicative of the Chippendale school, about the middle of the century. The heavy and ungraceful top curved bar, however, is scarcely one of which Chippendale would have approved. E. S.

CHERRY CHEST OF DRAWERS 395

In this piece may be seen the development of the old-fashioned chest of drawers which led

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directly to the more recent "bureau." The sensible plan is adopted of putting the bottom drawer high enough above the floor to be accessible without too painful stooping, while the top drawers may be thought to be just as high as the owner's chin, so that she could look into them without effort. The large square raised surface with the radiating and waving flutes may be another drawer or it may be the door to a square compartment with little shelves. Furniture made during the last quarter of the nineteenth century for private persons who gave the order direct to their architect or decorator has also been made on this plan, and indeed there can be no better contrivance, as a piece as high as this takes up no more room on the floor than a bureau of three shallow drawers. The requirement will then exist, however, of a separate dressing table with mirror, but this is itself an advantage, as in this way the mirror may be brought much nearer to the floor. R. Sturgis.

CORNER CHAIR OWNED BY DANIEL BLISS (1756) AND TWO CHAIRS MADE BY JOSEPH HOSMER (CABINET-MAKERS) 396

All three of these are of native manufacture. The three turned legs of the corner chair are unusually quaint in design. This chair is said to have been in existence in 1756. The other two chairs also belong to the Chippendale period, and show designs that frequently occur. E. S.

MAPLE CHEST-UPON-CHEST OF DRAWERS . . 397

Tall-boy of very elaborate design and make, a piece which was expensive in its time and to which more thought was given than is usual with pieces of such well-known type—pieces in which tradition counted for almost everything and novelty of design had but a small part to play. R. Sturgis.

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THE FURNITURE OF OUR FOREFATHERS

Part V

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KITCHEN IN THE ROOMS OF THE CONCORD ANTIQUARIAN SOCIETY

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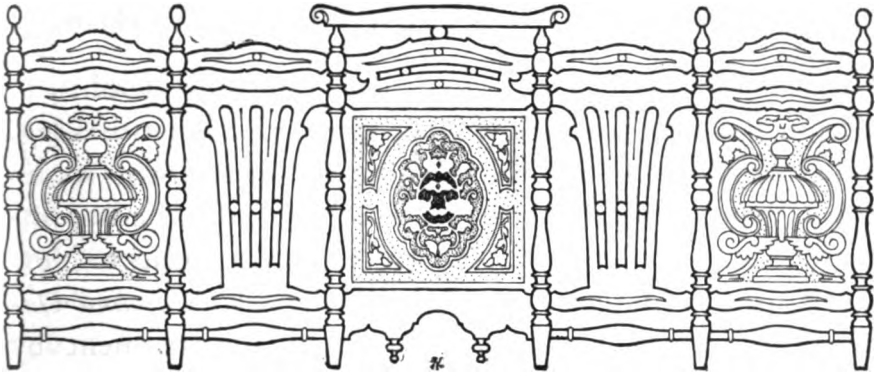

THE FURNITURE OF OUR FOREFATHERS

PART V:

New England from 1700 to 1776

IMPORTED AND HOME-MADE PIECES OF THE EIGHTEENTH CENTURY

IT may be confidently asserted that the amount of wooden furniture imported into New England during the eighteenth century formed a very small proportion of what was used there. English wares, including hardware and upholsterers' goods came in on every ship and were duly advertised in the local papers, but on examining the Salem papers prior to the Revolution we scarcely ever come across an announcement of wooden furniture brought in by the latest arrivals. The fact is that New England was not only self-supporting in the province of wooden ware, but was able to export a considerable quantity of that class of goods to other colonies. Her joiners and cabinet-makers were numerous and expert, and consequently New England furniture found a ready sale in the

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South. Edward Drinker, Jr., went from Philadelphia to Boston before 1700 to learn the craft of cabinet-making. Enterprising workmen from Boston and other towns sometimes transferred their energies to other fields where competition was not so keen. One of those who went to New York has already been cited, and in the *South Carolina Gazette*, November 2, 1734, we find an advertisement by another:

"This is to give notice that Charles Warham, Joiner, late from Boston, N. England; maketh all sorts of Tables, Chests, Chest of Drawers, Desks, Book-cases, &c. Also coffins of the newest fashion, never as yet made in Charlestown."

Some idea of the number of men engaged in this branch of industry in New England may be gained from the records of Salem, which embrace the towns of the seaboard of Massachusetts to the North of Boston. The numerous housewrights are not included in this list; but it must be remembered that they also made a great deal of the common kinds of furniture, such as tables, chairs, forms and cradles. In Lynn, we find John Davis, 1703; Thomas Burrage, 1718; his son, Thomas, 1751; and Timothy Howard, 1764. These were joiners. Jonathan Johnson was a chair-maker there and died in 1741. The joiners of Ipswich mentioned are Thomas Dennis, 1703; his son, Thomas, 1706; John Brown, 1746; and William Caldwell, 1759. Another John Brown, 1758, was a turner there, and Bemsley Wells, a cabinet-maker. Marblehead's joiners were Samuel Goodwin, 1729; Matthew Severett, 1745; Samuel Striker and Michael Bowden, 1762; Joseph Potter, 1768; Francis Cook, 1772; and Job Trask, 1780. Thomas Laskey, 1761, and Benjamin Laskey, 1778, were

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chair-makers. Joiners of Salem were James Symond, 1714; Jos. Allen, 1740; John Lander, 1757; Deacon Miles Ward and Joseph Gavet, 1765; Joseph Symonds, 1769; and Jno. Young, 1773. Lemmon Beadle, a carver, 1717; and Benjamin Gray, a chair-maker, 1761, also lived there. Newbury, or Newburyport, sheltered Francis Halliday, 1767; Jeremiah Pearson and Spindelow Morrison, 1768; Parker Titcomb, 1772; Samuel Long, 1774; and Moses Bayley, 1778. Besides these joiners, there were Daniel Harris, 1752, John Harris, 1767, and Sewall Short, 1773, cabinet-makers; and Oliver Moody, 1775, and his son, Oliver, 1776, chair-makers. Beverley had John Corning, 1734, turner; Joshua Bisson, 1750, and Benjamin Jones, 1776, joiners. Other joiners were Joseph Ames, Haverhill, 1741; Benjamin Thurston, Bradford, 1746; John Tyler, Gloucester, 1767; Ebenezer Osgood, 1768; William Rea, Wenham, 1771; and David Currier, Salisbury, 1778; Jonathan Goodhue, Gloucester, 1770, and Moses Dodge, Manchester, 1776, were cabinet-makers: and Thomas Cross, Bradford, 1772, a chair-maker.

The majority of the above were men of small means whose principal stock in trade consisted of tools, timber and boards; and their own furniture was usually very simple. Samuel Goodwin, £1634; John Corning, £1381; Benjamin Thurston, £1121; Parker Titcomb, £1394; and Job Trask were exceptionally wealthy. By a scrutiny of the cabinet-ware found in the shops, we can gain sure knowledge of what kind of furniture was being made for the average householder at the time the inventory was taken, and this renders this class of inventory more valuable than any other for our purpose. Samuel Goodwin's furniture (1729) shows the strange mixture of styles and materials

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LEATHER CHAIRS AND BELLOWS

Made by the Rev. Theophilus Pickering in 1724; now in the Pickering House, Salem, Mass. See page 320.

characteristic of the transitional period between carved oak and mahogany. His thirty-one chairs were cane, leather, Turkey-work, matted-bottom, and carved-back; and his tables were of maple, black walnut and white-wood. His shop gave no evidence of work.

John Corning was evidently still at business as a turner when he died in 1734. In his shop were eleven two-backed new chairs; nine ditto without bottoms; rungs and

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MAHOGANY TABLE

Owned by Silas Deane, now in the rooms of the Connecticut Historical Society, Hartford. *See page* 361.

MAHOGANY TABLE

Owned by Lois Orne about 1770, *now in the Essex Institute, Salem, Mass.* *See page* 361.

SMALL ROUND TABLE

Owned by Nathaniel Silsbee in Salem, now by Mrs. Edward C. Pickering, Observatory, Cambridge, Mass. *See page* 362.

MOLL PITCHER'S TABLE

Now in the Essex Institute, Salem. *See page* 321.

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GILT MIRROR AND MAHOGANY DRESSING TABLE

Owned by Mrs. Wainwright, Hartford, Conn. *See page 343.*

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backs for chairs; stocks and spokes for spinning-wheels; "other stuff prepared in the shop;" a frame for an oval table; and thirty-six bundles of flags for chairs. The chair frames were probably turned out of poplar, as half a cord of that wood, valued at ten shillings, is all the timber in stock. This furniture was of the cheapest kind, since it totalled only £4-3-0. Matthew Severett (£422; 1745) had in his shop 1181 ft. of pine boards, 604 ft. of maple, 204 ft. of black walnut, and 173 ft. of oak joist. The latter was the cheapest, costing three-sevenths of a penny per foot. The maple was very slightly cheaper than the pine, the prices being three-fifths and two-thirds of a penny per foot respectively. The walnut was by far the most valuable, being worth three-and-one-half pence per foot. In Benjamin Thurston's shop (1746) there was only "maple board and stuff" valued at ten shillings. Daniel Harris (£289; 1752) had a more varied, though still limited, assortment of cabinet-ware than any of the above. His twenty-four chairs, thirty-two shillings, and thirty-four tables, £3-1-4, were common enough; but seven desks, two tables, £20-13-4, evidently belonged to the superior grade of furniture. Board, plank and joist came to £8-1-5. Benjamin Gray (£381; 1761) had a small stock of thirty-eight chairs in his chair-making business: ten of these were "great" chairs, ranging in price from eight to four shillings each. The other chairs cost from two shillings to thirteen pence each. These also must therefore have been of simple construction.

Deacon Miles Ward (£312; 1765) had even cheaper chairs in his house, nine of them being worth only eight pence each. His fellow townsman Joseph Gavet (£299; 1765) owned a maple desk, £1-4-0; a maple case of draw-

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ers, £2-8-0; low case of drawers, £1; and high case of drawers, £1-4-0. His shop contained maple, oak, pine, walnut and a little mahogany timber. John Harris (£262; 1767) had some frames for tables and black walnut and maple boards in his shop. Samuel Stryker's goods (£74; 1762) were principally of maple. Three tables of that timber were worth twenty-four, sixteen, and six shillings respectively. His chairs were of a slightly better class than the average joiner's, costing from three shillings to sixteen pence each. He had a desk at £2; another, unfinished, was valued at eight, and an unfinished chair at four shillings. Joseph Symonds (£362; 1769) had a maple desk, £1-10-0, and a maple case of drawers; a cherry-tree desk, £2-10-0; and some black and "joiner's" chairs from four shillings to one shilling each. One 4-ft. table cost sixteen shillings; a 3-ft. ditto, eight shillings; a 3½-ft. maple ditto, twelve shillings; a 3-ft. frame with leaves not hung, seven shillings; a breakfast ditto, two shillings; and a toilette-table, only sixpence. The timber in the shop was maple, black walnut, cherry and mahogany. The walnut was worth eight pence, the cherry, one and two-thirds pence, and the mahogany, eighteen pence per foot. Jonathan Goodhue (£202; 1770) left "sundry joiner's work unfinished, £11-11-9." Francis Cook (£126; 1772) left only six shillings' worth of walnut and pine board.

The leather chairs on page 318 were made in 1724 by the Rev. Theophilus Pickering of Salem. The bellows was also made by him, and bear that date in brass nails with his initials. These pieces are owned by Mr. John Pickering in Salem, Mass. The chair on page 321 is a four-back chair with rush bottom. It is painted green, and is supplied with castors. This belonged to the Lincoln family,

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and is now in the rooms of the American Antiquarian Society, Worcester, Mass.

The furniture of most of the joiners and cabinet-makers was very scanty, and the prices already given show that the wares they made were intended for the great class of yeomen, artisans, and mariners. A specimen of the cheap joinery work of these men is shown in the lower right-hand corner of the plate facing page 318. It is a roughly put together table with falling leaves, cabriole legs and hoof feet. It belonged originally to Moll Pitcher, the famous fortune-teller of Lynn. She was born in 1738 in Marblehead. Rich and poor consulted her in serious earnest, and few vessels sailed without obtaining her favourable augury. Her method was divination by tea. In 1760, she was married to Robert Pitcher, and died in 1813, being buried in Lynn, where she had lived for many years. The picture to which reference has been made represents the table at which she sat when receiving her clients.

OLD GREEN PAINTED AND RUSH-BOTTOM CHAIR

Owned by the Lincoln family, now in the rooms of the American Antiquarian Society, Worcester, Mass. See page 320.

Sewall Short (£796; 1773) was a Newburyport cabi-

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net-maker who kept a more ambitious stock both in quantity and quality. His timber comprised 1429 ft. of pine, 1860 maple, 276 black walnut, 115 cedar, 1045 red cedar, 448 Spanish cedar, and 44 mahogany. He made high-priced furniture of the latest styles and most expensive materials. At his death, the mahogany furniture in his workshop was valued at high figures even in its incomplete state. The mahogany pieces specified as unfinished were as follows: desk and bookcase, £15; desk, £6-15-0; bookcase, £4; plain ditto, £3; plain desk, £4; and stand table, fourteen shillings. The other unfinished work consisted of a cedar desk and bookcase, £6-5-0; large cedar desk, £4-5-0; 2 common cedar ditto, £4-5-0; small maple ditto, sixteen shillings; black walnut table, five shillings; and "a quantity of stock partly wrought, £1-4-0." Finished work in stock included two 4-ft. mahogany tables, £4-16-0; two 3½-ft. ditto, £4; mahogany chamber table, £1-4-0; two 4-ft. Spanish cedar tables, £3-10-0; and thirty chairs (kind not specified), £3-13-0. Four mahogany table frames, £3-10-0; and six cabin-stool frames completed the list of warehouse goods.

Mr. Short's desks and bookcases evidently had brass mounts and glass doors, for he had in stock sixty brass handles, £1-5-0; forty-eight ditto, £0-16-0; two sets of desk brasses, £0-8-4; thirty escutcheons, £0-6-3; twenty-four ditto, £0-4-0; and sundry old brasses, bolts and locks, £0-8-0. The panes of glass in the doors were small, being of the sizes commonly used in the windows and hall-lanterns of the day. Mr. Short's stock of glass comprised ninety-three squares 7x9, £1-3-3; and three hundred and seventy-six ditto 5x7, £2-10-1.

Glass was sold in standard sizes in New England as well

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as New York. Abner Chase advertises in the *Essex Gazette*, May 28, 1771: "Bristol crown window glass, 7x5, 6x8, 7x9, 8x10, 9x11, 9x12." Joiners were often glaziers also: Thomas Waldron of Marblehead (£43; 1740) has "window frames, chairs and 30 squares of glass, £12-2-0," among his joiner's ware.

The only timber found in the shop of Oliver Moody, Jr. (£168; 1776), was 82 ft. of poplar and 52 ft. of ash, all valued at seventeen shillings. He manufactured chairs. Moses Dodge (£132; 1776) owned 675 ft. of maple at two pence, and 176 ft. of black walnut at three pence per foot. Benjamin Jones (£303; 1776) was a joiner who made miscellaneous cabinet-ware. His goods included a desk, £2-8-0; ditto, £2-4-0; chest with drawers, £0-13-4; case of drawers, £2-13-4; seven tables, £2-2-0; stand-table, half finished, £0-6-8; table frame, £0-10-0; brackets for desk, £0-2-0; legs for candlestand, £0-1-6; lists (frames) and backs for chairs, £0-16-0; thirteen chairs, £1-1-0; great chair and six small ditto, £5-3-9; two great round and six joiner's ditto, £2-8-0; and a rough table-leaf, sixteen pence. Mr. Jones thus made chairs for all classes,—even the most fashionable. His timber consisted of 207 ft. walnut, 208 ft. maple, 40 ft. cherry, and one thousand clapboards.

It will be seen from the above analysis of the wares produced by local workmen in the region of which Salem and Marblehead formed the head-centre, that the needs of the community must have been very simple, unless the native productions were supplemented by importations. This conclusion is fully supported by an examination of the inventories as a whole, which show very small estates during the first half century. Indeed, the first considerable estates

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found are those of James Calley (1734), and Captain Joseph Smethurst (1746), both of Marblehead. Of the former's estate of £2,311-16-18½, only £74 represented household furniture, and of this a desk worth £5, a looking-glass, £5, and a clock £7, were the only noticeable pieces. Of Captain Smethurst's total of £2,685-11-7, a schooner accounts for £300, and real estate for £1,000 more. He owned silver plate valued at £107-19-2; but with the exception of a Japanned tea-table (£5-10-0) all his wooden furniture was such as was made by the native joiners. When the woods are specified during this period, which is comparatively seldom, they prove to be those found in the joiners' shops; viz.: pine, maple, etc. The absence of cabinet-makers' advertisements from the Salem papers is noticeable. A rapid survey of their columns has not yielded a single example, although notices of the arrival of English goods are not uncommon.

The same conditions existed in Boston. Sometimes we find a cabinet-maker removing to Salem from Boston, which was regarded as one of the headquarters of good work. We have seen Boston wares quoted in New York. An advertisement, in 1771, informs the public that Joseph P. Goodwin from Charlestown has set up business in Salem. "He makes best mahogany chairs, couches and easy chairs, sofas and anything in the chairmaking business. . . . N. B. He has got two sorts of chairs made by him which are called as neat as any that are made in Boston." The last sentence implies that the chair-makers of the day by no means confined themselves slavishly to recognized styles and patterns, but sought to introduce variations of their own design. Even clocks and watches were made here in considerable quantities, and some of the native makers were in

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very good repute. The *Salem Gazette* of December 23, 1774, announces that "James Furnivall, clock and watch-maker (late journeyman to Richard Cranch of Boston), has opened a shop at Marblehead."

An Ipswich clockmaker at this date was Richard Manning; a simple clock of his, made in 1767, faces page 360. It is owned by the Essex Institute, Salem, Mass.

One of the most interesting old houses in Salem has been made famous by Hawthorne in *The House of the Seven Gables*. Four generations of Turners—wealthy merchants of Salem—lived in it. The first, Captain John Turner, removed here soon after 1662. In his day, the house consisted of two large lower rooms, two chambers above, and rooms in the attic. Captain Turner's troop served against the Indians and in the Canadian Expedition. His son, John, was of great importance in Salem. He commanded the town regiment and was one of his Majesty's Council. He died in 1743, worth £10,752-17-8½. His home was elaborately furnished. The "best room" contained four tables: one, of black walnut, was large and expensive; another was japanned; the third, a small walnut; and the fourth, an inlaid tea-table and stand. Upon the latter stood a set of blue-and-white china. There were twelve black cane chairs, half a dozen white cane chairs, and a great white cane chair in the room. A looking-glass with two brass arms, valued at £30, and two glass sconces hung on the walls, as well as nineteen mezzotints covered with glass. A bright fire blazed upon the usual brass hearth furniture; and the great amount of china and glass, including punch-bowls, flowered decanters, plates, dishes, tea-pots, etc., indicates that the "best room" was a breakfast and dining, as well as a living room.

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The "Great Chamber" was equally well furnished. Its most valuable piece of furniture was the bed with its head-cloth, tester, double set of curtains of camblet and "flow'd muzling," its silk quilt and blankets. The window curtains matched the bed curtains, as was the custom of the day. The next important articles were a "case of drawers and mounts" and a cabinet, worth respectively £31-10-0 and £25. There were no less than eighteen chairs here. There was, of course, an open fire upon brass andirons, and on the walls were twenty pictures in lacquered frames, and a looking-glass with two brass arms. There was a considerable amount of china in this "great chamber," including a "sullabub pott," and three china images used as ornaments. Some of it stood upon a painted table and a stand. Nearly every article used in table service is found here.

The Hall contains a clock worth £14; and a long, a black walnut oval, and two small tables. There are two old chairs, and twelve leather chairs, a looking-glass, three maps, and a brass dial; and iron dogs instead of the customary brass.

Passing into the hall chamber, we find a bed hung with calico curtains, head-cloth and tester, and made comfortable with a blanket, a green rug, a blue rug, and a large and small calico quilt. The windows are draped, seven pictures brighten the walls, and we note a "case of draws," a cypress chest, a square table, a stand, four black chairs, one old chair, and some china, among which is a large coffee-cup.

The "shop chamber" contains a bed with curtains, head-cloth and valance, two old chairs and three small pictures. Six pictures adorn the stairway; and a map of Virginia and Maryland, and one of Boston, the entry way.

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DRESSING TABLE WITH DRAWERS, AND JAPANNED DRESSING-GLASS

Now in the Essex Institute, Salem, Mass. *See pages* 343 *and* 368.

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MAHOGANY DESK

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The "Porch Chamber" was furnished with a bed and bedstead having a tester, head-cloth, curtains and valance and four rugs, worth altogether £25; and an old chest of drawers.

The "Kitchen Chamber" had a more expensive bed

MAHOGANY FIELD-BED
In the Warner House, Portsmouth, N. H. See page 334.

and bedstead, adorned with blue curtains and furnished with two blankets and two quilts. A looking-glass, an old oak table, an old case of drawers, and five Turkey-work and five callimanco chairs complete the furniture of this room. The windows were made cheerful by six curtains of calico. Four pictures hung on the walls. There was the usual brass hearth furniture, and in this room were kept great

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stores of holland, garlix, "oznabriggs" and other materials for sheeting and counterpanes, besides table linen amounting to no less than £390. The "Great Chamber Garrott" was also a store room. Here we find two old bedsteads, an old chest, fifteen old rugs, and a feather bed weighing fifty pounds. The "Accounting Room," on the first floor, contained an old slate table, three trunks and a chest. We cannot fail to notice the arms and ammunition here, including pistols and bullets; nor the silver scales and weights worth £5, a silver-hilted sword-belt and dagger valued at £8, velvet holsters, a buff belt and three straps and belt, and a case with fifteen bottles.

In Captain Francis Goelet's *Journal* (1746–1750) we get a glimpse of the best house of this district.

"Oct. 20th. Lodg'd at Mr. Brownes after Breakfast Sauntered round the Towne mayking Our Observations on the Build^{s}, etc. Dynd at his House after Dinner had a Good Deal Conversation with him upon Various subjects, he being a Gent^{n} of Excellent Parts well Adversed in Leaturate, a Good Scholar, a Vertuosa and Lover of the Liberal Arts and Sciences, having an Extraordinary Library of Books of the Best Ancient and Modern Authors, about 3 a Clock we Sett out in his Coach for his Country Seat rideing trough a Pleasant Country and fine Rhoads we arrived there at 4 a clock the Situation is very Airy Being upon a Heigh Hill which Over Looks the Country all Round and affords a Pleasant Rural Prospect of a Fine Country with fine woods and Lawns with Brooks water running trough them. You have also a Prospect of the Sea on one Part and On another A Mountain 80 Miles distant. The House is Built in the Form of a Long Square, with Wings at Each End, and is about 80 Foot Long, in

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the middle is a Grand Hall Surrounded above by a fine Gallery with Neat turned Bannester and the Cealing of the Hall representing a Large room Designed for an Assembly or Ball Room, the Gallery for the Musicians, etc. The Building has four doors Fronting the N. E. S. and W. Standing in the Middle the Great Hall you have a Full View of the Country from the Four Dores at the Ends of the Buildings in 2 upper and 2 Lower Rooms with Neat Stair Cases Leadeing to them in One the Lower Rooms is his Library and Studdy well Stockd with a Noble Collection of Books."

We have seen that none of the Salem or Marblehead joiners and cabinet-makers, whom we have found recorded before 1773, kept in stock the most expensive kinds of furniture, whether imported or home-made; we have also seen that the newspapers do not mention it. The question therefore naturally arises: Where did the Turners, Brownes and other prosperous merchants procure their fine furniture? The answer is that some of it was made to order, and the rest was specially imported, sometimes in their own ships, just as was the case in Boston.

It was quite the custom for persons of affluence to have their furniture made to order, and sometimes they imported their own woods, as in the case of Christopher Champlin, a young merchant of Newport, R. I., who brought with him from the West Indies, in 1762, several logs of mahogany and had a number of pieces of furniture constructed. Among these was a bureau which was used for many years by his daughter, Miss Peggy Champlin, quite a famous belle, and by his son, Christopher Grant Champlin, who purchased the Champlin House in Newport (previously known as the Cheeseborough House) in 1782. The bureau

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finally descended to Mr. George Champlin Mason, of Newport.

The correspondence of merchants with their foreign agents from the earliest times contains many orders for purchases of household goods. Sufficient has survived to show the extent of this practice. A few specific instances may be offered in evidence.

In a letter to Samuel Storke, dated "Boston, N. E., Feb. 20, $17\frac{19}{20}$," we find Judge Sewall enclosing the following "Memoranda":

"To be Bought.

"Curtains and Vallens for a Bed, with Counterpane, Head-Cloth and Tester of good yellow waterd. worsted camlet* with Triming well made; and Bases, if it be the fashion.

"A good fine large Chintz Quilt well made. A True Looking-Glass of black Walnut Frame of the newest Fashion (if the Fashion be good), as good as can be bought for five or six pounds.

"A second Looking-Glass as good as can be bought for four or Five pounds, same kind of frame.

"A Duzen of good black Walnut chairs, fine Cane, with a Couch. A Duzen of Cane Chairs of a different figure, and great Chair, for a Chamber; all black Walnut."

His list also includes a bell-metal skillet, a warming-pan, four pairs of brass-headed iron dogs, a brass hearth for a chamber with dog's tongs, shovel and fender of the newest fashion (the fire to lie on the iron), a brass mortar, four pairs of brass candlesticks, four brass snuffers with stands, six small brass chafing dishes, two brass basting ladles, a pair

* "Send also of the same Camlet and Triming, as may be enough to make Cushions for the Chamber Chairs."

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of bellows with brass noses, a small hair broom, a dozen large pewter plates, newest fashion, a dozen pewter porringers, a dozen small glass salt-cellars, and a dozen good ivory-hafted

MAHOGANY LOW CASE OF DRAWERS AND MAHOGANY LOOKING-GLASS
Owned by Miss Sherburne, Warner House, Portsmouth, N. H. See page 367.

knives and forks. These articles are intended for his daughter Judith. He sends £50 and adds, "If there be any money over, send a piece of fine Cambrick and a Ream of good Writing Paper."

Another instance is the following order in a letter from

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Sir William Pepperell to Silas Hooper in England. It is dated December 6, 1737. He writes:

"I Desire you will buy and send me by y^e^ first good Opportunity, for this port or Boston, twenty peaces ossenbrigs; eight dosn. of halfe hower glasses; foure dos^n^ of halfe minit glasses; three peaces of bedtick of about fiveteen pence p^r^ yard;—ten peaces of Lubeck Duck; six dozen of such castor hats you sent last . . . six dos^n^ of Cheep Closet Locks, six dos^n^ of such Chist Locks you sent last, a grose of pad Locks; about Cw^t^ of put^r^ dishes, a grose of put^r^ plates, fifty w^t^ of put^r^ basons; . . . a dos^n^ of hansome Chairs of y^e^ New fashion for a Chamber and a hansome looking glass for y^e^ same, and Curtains, etc., for a bed of y^e^ same, and Case of draws. Send me brass and Locks and henges for six Scritors and Ditto for y^e^ same for Case of Draws; six dos^n^ p^r^ of buts for henges of tables . . . a Dos^n^ of Choice Chist locks that cannot be pickt; . . . foure dos^n^ p^r^ of Snipe bells to hang small Chists; . . . send two marble Stons to make two haths one of six feet Long and fifteen Inches wide; . . . The hight of y^e^ Chamber, where y^e^ bed is to be put, between y^e^ flore and y^e^ plasturing, is 8 feet and 4 Inches . . . You have here inclosed, a draught of a chamber, I desire you to geet mock tapestory or pant^d^ canvis lay^d^ in oyle for hangings for y^e^ same, and send me . . . My wife would Chuse that y^e^ Curtains for y^e^ bed sent for in this foregoing Letter Should be of a Crimson Couler, if Fashionable." (Other instances of individual importations are given on pages 374–76 and 380–82.)

Two of Sir William's chairs are shown on page 333. They are now in the Ladd House, Portsmouth, N. H. These were of carved oak frames filled in with cane and cane seats, as the back still indicates. This style of chair

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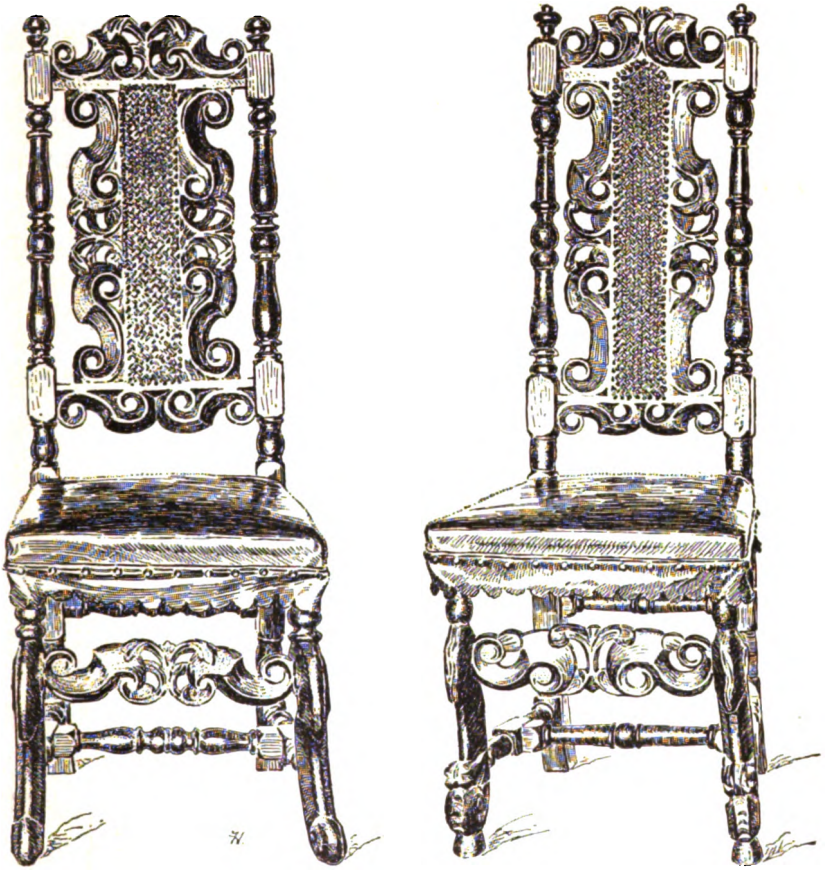
has frequently appeared in our former pages. It belongs to the seventeenth century, but like other styles it overlapped. Sir William Pepperell was one of the most distinguished



CARVED OAK CHAIRS

Originally owned by Sir William Pepperell; now in the Ladd House, Portsmouth, N. H. See page 332

New Englanders. He was born in Kittery, Me., in 1696, and died there in 1759. He was the only native of New England created a baronet. His title was the reward for his service at the siege and capture of Louisburg in 1745.

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His house was richly furnished, his table was resplendent with massive plate, costly mirrors and paintings adorned his walls, his cellar was filled with choice wines, and his park stocked with deer.

When his daughter, Elizabeth, was married to Nathaniel Sparhawk, her father built a handsome residence for her and furnished it in the richest style. In accordance with the English fashion, a certain colour predominated in each chamber. The bed and window curtains were of red, blue, yellow and other coloured damask and each room was designated the Red, the Blue, the Yellow, or the Green Room. To this bright use of colour in colonial days we have frequently drawn attention.

The interesting bed shown on page 327 is a mahogany field bed which so frequently appears in the homes of the period. It is owned by Miss Sherburne and is in the Warner House, Portsmouth, N. H.

Connecticut preserves the seventeenth-century flavour in her houses until many years after the new century has come in. Leather, sealskin, wooden and serge chairs are the only kinds found in the house of Col. Robert Treat (1710). Eleven years later, Col. Joseph Treat (£2,026) has only leather chairs; and a brass clock, £5-10-0, is his most expensive piece of furniture. An example of this clock has been given (see facing page 168). John Hodson (£947; 1711) has a bed in every room except the hall; the principal furniture of the latter being two square tables and eleven high- and twelve low-backed leather chairs. The old "cupboard" still lingers. John Mix, of New Haven (1712), has a "cuberd with ye cloth, and earthen things on the cuberds head." Robert Treat, Jr. (£3,383; 1721), owns a "cupboard in ye parlour, glass

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case, great chest in ye parlour," great chair carved, and old carved cupboard.

However, the old carved furniture was no longer being made; the chairs especially were undergoing a great change. Some of those mentioned about 1710 are cane, black, white and varnished. The change from the seventeenth century appears plainly in the inventory of John Mix, Jr. (£1,254; 1722), who possessed "six crooked-backed chairs, two great ditto, six straight-backed ditto, six five-slat ditto, three red ditto, and eight plain ditto." The straight-backed chairs had turned posts and front legs; and horizontal flat bars in the back made them two-, three-, four-, or five-slat chairs. Samuel Clark of Milford (£6,666; 1725) had leather, black, red and white chairs. The red chair was made of white-wood and painted. We also find red calfskin and red Russia-leather chairs mentioned. Black chairs were very general now; and the Turkey-work chair was as popular as ever. Mary Prout (1724) owned six new Turkey-work chairs, six older ditto, and three lower ditto. She also owned twenty-three others, including two great chairs. There was thus considerable variety in height. The old square timber chairs survived in many houses, and chairs with cane in the back lasted far into the century.

The great mass of furniture in Connecticut was entirely of native manufacture. Oak was largely neglected, the favourite woods being cedar, white-wood, cherry and black walnut. In 1726, a rich cabinet-maker of New Haven has cedar, cherry and white-wood boards only in his shop. The chests, cases, and desks of drawers that were made in such large numbers now often had brass mounts. The applied black ornaments and knobs were

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falling into disuse, and were labeled "old-fashioned" in the inventories. In 1726, drops and escutcheons are valued at fourpence each. Mahogany made slow progress in public favour in Connecticut. With the exception of a stray piece here and there, it shows no sign till well on towards the middle of the century. Job Smith of New Haven (£8,907; 1743), did not possess a single piece of mahogany. His most expensive articles were two escritoires at £9 each, a black walnut case of drawers at £7, and an eight-day clock at £30. His chairs were leather, wooden, black, and covered with shalloon. By this time, tables such as those facing page 64 and on page 97 were no longer made. Mr. Smith had an "old-fashion" one that was valued at four shillings only, whereas his three oval tables came to £7-5-0. His fellow townsmen, Lieutenant Stephen Trowbridge (£3,010; 1744), Michael Todd (£7,028; 1745), Elihu Yale (£8,189; 1748), and Theophilus Munson (£6,868; 1749), also lacked any mahogany among their household goods. At that date, men of their position and relative wealth in other colonies would have been behind the times without at least mahogany chairs and tables. Lieutenant Trowbridge's chairs were great, old slat, plain, slat-bannister, crown-back, three-slat and four-slat. The woods are not mentioned. The only other pieces of cabinet-ware of any importance are a case of drawers, £15, and a case of drawers of cherry-tree on frame £12-10-0. Michael Todd had a case of drawers with steps, £6, and a button-wood oval table, £2-15-0; but nothing else of note. Elihu Yale's chairs were old black, black slat-back, and white. He had seven tables, including a "vernish table" (lacquered) and an old table with oak leaf. He owned a valuable chest of drawers and several old-fashioned

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chests, one with a drawer, drop and escutcheon. The description of the latter answers to that shown on page 271.

Cherry was used extensively in the construction of tables, chairs and chests and cases of drawers. Kalm has

CROWN-BACK CHAIR

Owned by the Whipple family, now by the Misses Burnett, *Elmwood*, Cambridge, Mass. See page 338.

explained the virtues and popularity of this wood (see page 285). A low case of drawers and a chest of drawers of Connecticut make appear on pages 339 and 395. They are of dark cherry and are both ornamented with the sunflower. Both pieces are owned by Thompson S. Grant, Esq., Enfield, Conn.

In the middle of the century, the prevailing styles of

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chair still include black, white and cane-back, as well as leather and Turkey-work bottoms. A good deal of cherry appears side by side with white-wood. Warham Mather (£2,511; 1745) had several pieces of cherry, one of which was a large table—no mahogany is mentioned. Theophilus Manson (£6,868; 1749) has two-slat, three-slat, four-slat and crown-back chairs. He also owns a case of drawers on a frame with feet, £20, and a desk, £12; but again no mahogany.

In the same year, we find black chairs with straight backs, flat-backed ditto, and black crook-back ditto. We also gather that white-wood board costs threepence per foot. The Rev. Samuel Whittelsey (£21,641–14–10; 1752) has walnut, cherry and white-wood furniture, but no mahogany. Among other things, he has six cherry-tree chairs, £9; a black walnut chest of drawers and table, £54; a desk, £23; a white-wood coloured table, £2-15-0, and a coloured square table, £1-10-0.

The two-, three-, four-, and five-slat chairs were the same that were called two-back, four-back, etc., in the Boston inventories. The crown-back chairs belonging to Lieutenant Trowbridge and Theophilus Manson had lately come into fashion here. The shape of the back, which somewhat closely follows the outline of a crown, gave this chair its name. In common with so many other designs of carved walnut and mahogany frames of that period, this is often attributed to Chippendale. One variety of the crown-back chair appears on page 123, and another on page 337.

The latter is an early and plain form, and shows the crown in part of the splat as well as the top of the back. This is one of two chairs originally owned by the Whip-

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ple family. They belong to the Misses Burnett, granddaughters of Mr. James Russell Lowell, at *Elmwood*, Cambridge, Mass.

Although no mahogany is mentioned, the household

LOW CASE OF DRAWERS, OR DRESSING-TABLE (DARK CHERRY)
Owned by Thompson S. Grant, Esq., Enfield, Conn. See page 337.

goods of Joseph Bryan, of Milford (£1,062; 1752), show some pretensions to elegance. Of his thirty-six chairs, six had worked bottoms, six were of Turkey-work, three white and two dozen black. An oval table, £10; a tea-table, £4; a large waxwork (lacquer) case, £20; and a case of drawers and a dressing-table, £33, are the most noticeable pieces. The very expensive case of drawers was

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probably made by a native cabinet-maker ; and some of the cost was due to brass mounts, the value of which we can gather from the contemporary inventory of John Miles (£4,804; 1755). He owned one set of brass for a chest of drawers, £3, and another for a desk, £10. He seems to have worked, like so many of his brethren, almost exclusively in cherry and white-wood. His shop contained 202 ft. of the latter at sixpence per foot, and 384 ft. of cherry at 17½ pence per foot.

On page 341 are shown two mahogany pieces owned by Miss Marion P. Whitney, New Haven, Conn. The chair was originally the property of Governor William Pitkin (1694–1769), governor of Connecticut in 1766–69. The model shows a curious combination of Anglo-Dutch legs and frame-work with the Gothic tracery in the splat that came into fashion in England towards the middle of the century. The table is square with falling leaves supported by legs that may be pulled in or out. These are slightly cabriole and end in hoof feet. An oval table of the same period appears on page 379.

The Providence inventories tell the same story as those of New Haven. There was plenty of comfort, and the houses were thoroughly well furnished, but the cabinet-ware was of native make, except in rare instances. Among the many estates of more than one thousand pounds, we have the following: Major W. Crawford, £3,551, 1720; Benjamin Tillinghast, £4,776, 1726; Job Harris, £1,615, 1729; Captain Nicholas Power, £1,751, 1734; Captain William Walker, £2,498, 1742; Arnold Coddington, £3,640, 1742; Stephen Arnold, £2,127, 1743; Peter Thatcher, £1,121, 1745; Captain William Tillinghast, £4,290, 1753; Captain Ebenezer Hill, £3,314; David Rutting-

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MAHOGANY TABLE AND CHAIR

The latter originally belonged to Governor William Pitkin. Now owned by Miss Marion P. Whitney, New Haven, Conn. See page 340.

borg, £1,425; John Mawney, £9,050; Rev. John Checkley, £2,530, and George Dunbar, £2,261, all 1754; Oliver Arnold, £1,021, 1771. In none of these inventories is a single piece of mahogany recorded, with the exception of John Mawney, who possessed a solitary desk of that wood valued at £40. When the woods are mentioned, which, relatively, is very seldom, we find the same as in Connecticut: pine, walnut, white-wood, maple and cherry. Peter Thatcher and David Ruttingborg both made furniture; the former had maple boards in his shop, and the latter had pine. The old "cupboard" gives place at an early date to the case of drawers. The latter and the escritoire formed the most decorative pieces of furniture in the rooms, and often attained high values. Arnold Coddington's desk was worth £20. It was mounted with brass, as was all the new furniture of that kind. Mr. Coddington had a lot of brass

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for sale for the use of native cabinet-makers. It comprised three dozen Dutch rings and escutcheons at three shillings a dozen; three gross of extra desk brass handles at eighteen shillings a dozen, with ten dozen escutcheons to match, at fourteen shillings a dozen; a gross of brass handles at fifteen shillings a dozen, with seven dozen escutcheons to match at eleven shillings a dozen; ten dozen brass handles at twelve shillings a dozen, with six and a half dozen escutcheons at eight shillings a dozen; some odd brass handles; and a fine-ward desk-lock valued at one guinea.

The case of drawers was low and high. To-day the two varieties are popularly known as "low-boy" and "high-boy," but I have never come across these terms in any inventory of the seventeenth or eighteenth century. In the Providence inventories, the distinction between chest of, or with drawers, and the case of drawers is clearly maintained. For example, John Mawney (1754) owns a maple low case of drawers at twelve and a chest with drawers at eight pounds. Benjamin Tillinghast also has a chest with drawers at three, and a case of drawers with glasses upon it at seven pounds. The top of the case of drawers was therefore adorned with china and glass as the head of the cupboard, which it superseded, had been. The case of drawers first appeared probably about 1690, and made rapid strides into popularity. It is found in the majority of comfortable homes in the early years of the eighteenth century, and the native workmen soon construct it of black walnut, cherry, white-wood, maple and even pine. When made of white-wood, or pine, it was usually coloured: the favourite tint was Indian red, but sometimes these woods were stained, grained and dappled to imitate maple and other woods. Some of these cases of drawers, although presenting a good

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outward appearance, are of somewhat flimsy workmanship, and show signs of cheap construction. The drawers sometimes are ill-fitting. A very fine example of the high case of drawers, belonging to Mr. George Dudley Seymour, of New Haven, is shown on the frontispiece. This is made of white-wood and was originally stained Venetian red. It is now coloured a deep brown, and is adorned with brass drop-handles.

LOW CASE OF DRAWERS

Originally owned by Governor Dudley, now by the Concord Antiquarian Society, Concord. See page 368.

Another six-legged high case of drawers appears facing page 390. It is preserved in the Whipple House, Ipswich, Mass.

A low case of drawers, or dressing table with drawers, of cheap wood painted black, such as was made by the native joiners, faces page 326. It is owned by the Essex Institute, Salem, Mass. Another, owned by the Concord Antiquarian Society, is represented on page 367 and one, owned by Mrs. Wainwright, of Hartford, faces page 322.

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When mahogany came into general use, it was used in the construction of the case of drawers, side by side with the other woods. By that date, the legs had become slender, and had been reduced to four in number. The low case of drawers probably never had more than four legs, although six-legged so-called "low-boys" are occasionally shown; but these are really only the lower part of the high case of drawers which rested upon it, and which has been lost. The low case had two or more rows of drawers; the lower part of the high case generally had one only. The illustrations will make this clear. If the upper parts of the high cases of drawers facing pages 313 and 390 were removed, there would be a sense of incompleteness in the lower parts that is not felt with the low cases given on pages 339 and 343, and especially on page 331. On page 345 appears the lower part of a six-legged case of drawers owned by Mrs. Wainwright, Hartford, Conn.

Before leaving Providence, we should note the heterogeneous collection of cabinet-ware found in the houses as we approach the Revolution. Oliver Arnold (1771) will serve as an instance. Of mahogany he owned a high case of drawers, two square tea-tables, a china table, and a 4½-ft. square-leaved table; of black walnut, a desk and bookcase and a 4-foot table; of cherry, a china table; of maple, a 5-foot table, a square and an oval tea-table; a 4-foot, a 4-foot round, and an oval table, and six framed chairs; and of pine, a long table. Other furniture, the wood of which is not specified, includes an old high case of drawers, an older ditto, two small tables and a candlestand, a small stand-table, six framed green, two high-backed and two low Windsor, six framed-seat banistered, six banistered, six four-back, two round, and a great chair.

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LEATHER TRAVELLING TRUNK

Said to have belonged to Queen Anne. Owned by Mrs. Charles Wyllys Elliott, Cambridge, Mass. *See page* 350.

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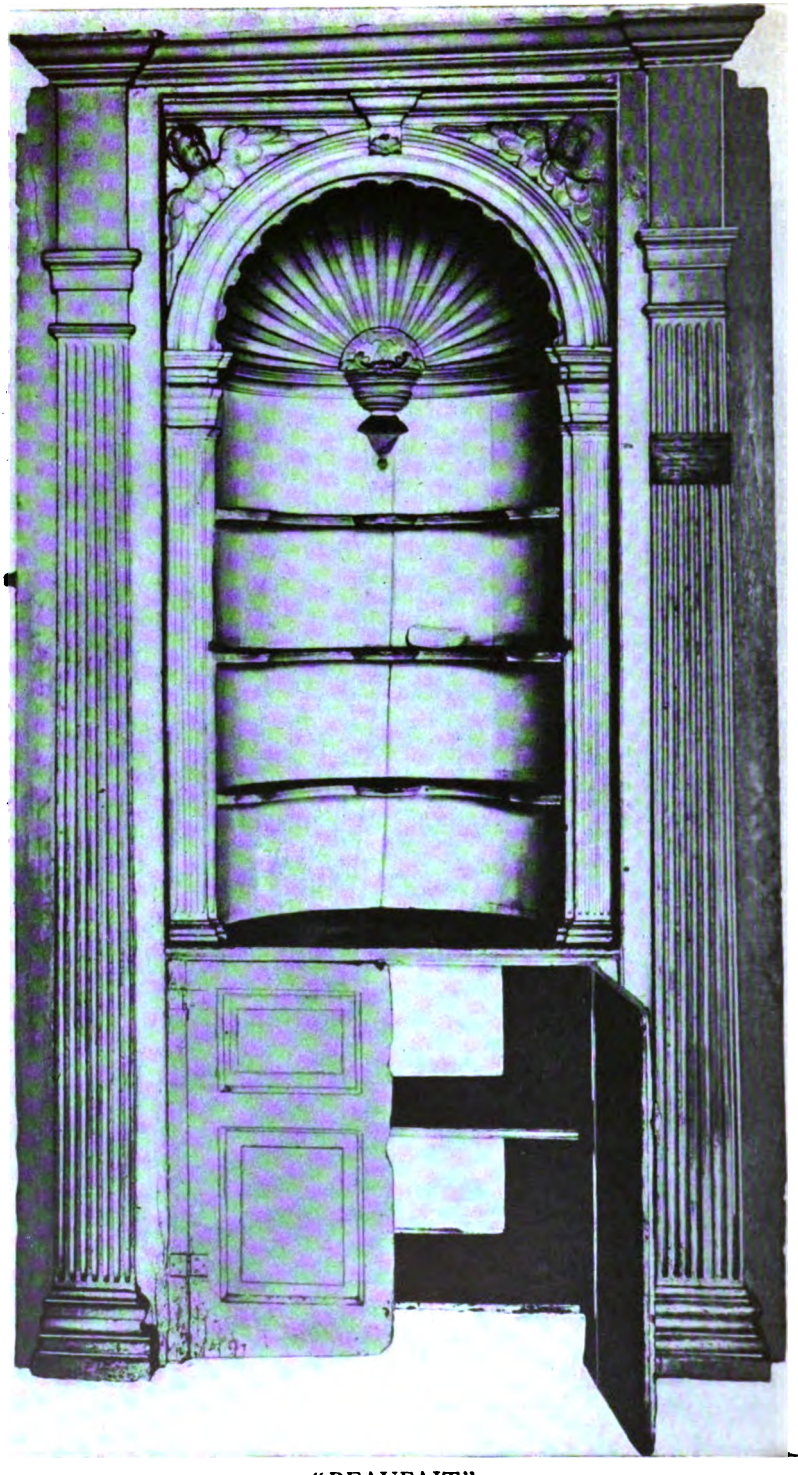

"BEAUFAIT"

From a house in Vernon Place, Boston. Now in the Old State House, Boston, Mass.

See page 353.

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In our survey of this period before the Revolution, if we examine the full contents of a typical home every ten years or so, we shall be able to form a clear idea of the successive changes and developments of household furniture. The possessions of Governor Phipps (see page 230) are

PART OF A SIX-LEGGED HIGH CASE OF DRAWERS
Owned by Mrs. Wainwright, Hartford, Conn. See page 344.

representative of the best that was in use during the first decade of the eighteenth century. His chests of drawers with tables-and-stands and dressing-boxes were of the new style we have just been considering, In his house also, we still find the closet which was a sort of alcove, or small annex to a larger chamber. We constantly come across this in the better class of house all through this period. Robert Bronsden (£3,252; 1702) had a closet to his

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dining-room that contained a table, his pistols and some books. In the closet of the Chamber over Hall, there were three Turkey-work chairs, a table with a calico carpet, a picture and a sword. In the closet to the Chamber over Dining Room, there was a bedstead with curtains and valance, besides a black frame looking-glass; while the room itself contained only a square table, six Turkey-work chairs, some things on the mantel-tree, and brass hearth-ware.

A view of a comfortable Boston home of 1707 is gained from that of Katharine Eyre, widow of John Eyre, who is about to be married to Wait Winthrop. Her hall is furnished with two oval tables, a dozen cane chairs and a great chair, a couch and quilt, a looking-glass, a clock worth £12, and brass andirons, shovel and tongs. In the hall chamber, which is the most expensively furnished room in the house, there is a handsome bedstead hung with china curtains trimmed with India silk. A quilt of the same lies upon the feather bed, as well as a pair of fine large blankets. She owns an olive wood cabinet valued at £5. Six Turkey-work chairs, a cane couch, a table and a looking-glass complete the furniture of this attractive apartment, rendered still more so by a number of books worth £15. The fire-place is adorned with brass; the light is derived from candles in brass candlesticks. The "kitchen chamber" is furnished with a feather bed and bedstead, hung with "searge curtains and vallens." A chest with drawers, worth £7, stands in this room, and there are seven cane chairs and couch, a looking-glass, andirons, tongs and shovel. Six Turkey-work chairs form the seats in the Little Chamber, where the large bedstead is also hung with "searge curtains and vallens." Green curtains are in "ye chamber over the kitchen chamber" and cur-

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tains of that colour decorate the bedstead. In "ye little room" there were nine cane chairs, two little tables, a looking-glass, and andirons, tongs, etc. A feather bed seems to have been the only furniture of the "second chamber over ye little room." One of the bedsteads is decorated with "a suit of white callicoe curtains and vallens lac'd." Mrs. Eyre possessed plate amounting to £169 and a considerable amount of table and bed linen. Her estate totalled £5,328-12-2, and of this £183-15-0 was in furniture.

The tables show little change during these early years. Oak, pine and black walnut, with occasional cedar and maple, are the chief woods. Captain Andrew Wilson (1710) has a chestnut table, and Thomas Gilbert (1719) a large oval one of beech. Square, round and eight-square are common shapes, but the oval is even more favoured, and the octagon gradually disappears. The slate table is not rare.

Between 1700 and 1720, we meet with the following varieties of chairs: seal-skin, Turkey-work, leather, rush, cane, wicker, patchwork, black, black matted, black bass, black cane, flag, knit, low-back, two-back, three-back, four-back, five-back, mohair, bass, blue serge, green-flowered serge, cane-back with bass bottoms, cane-back with leather bottoms, blue china, flat-back, plate-back, straight-back, and crook-back. The four-back is the same chair that is called four-slat elsewhere during this period. Examples of the four- and five-back (or slat) chair have already been given on page 87. The straight is represented on page 4; and varieties of the flat-back chair, which had a flat splat, appear on pages 39, 65 and 85. An early example of the crook-back chair is shown on page 101 and another variety

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on page 184. The tendency to stuff the seats of the chairs and cover them with more or less rich material, in addition to Turkey-work and leather, was rapidly increasing. Com-

RUSH-BOTTOM CHAIR
Owned by Dr. James Read Chadwick, Boston, Mass. See page 349.

fort was no longer largely left to the ministry of cushions. The consequence is that by 1720 cushions, except for window-seats, have largely disappeared from the inventories. We find them sometimes retained, however, with rush- and bass-bottomed chairs. The elbow chair is often specified

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"with cushions." The elbow and the easy chair are distinct: the arms, back and seat of the latter were all upholstered, the commonest form being the "wing chair" (see facing page 184 and page 293). Charles Shepreeve (1722) owned six elbow chairs, £4-10-0; and one easy chair, £2. The rush-bottom chair represented on page 348 and owned by Dr. James Read Chadwick, Boston, Mass., is an exceedingly interesting specimen. The legs and stretchers are survivals of an earlier period, while the top rail is "embowed" and the jar-shaped splat pierced (see page 277). A rush-bottom corner chair, sometimes called a "roundabout" chair, with similar legs, is shown on page 364. Joint-stools are still in use in some houses. Bedsteads, high and trundle, still maintain their place, and are adorned with a variety of bright curtains, hangings and rugs or quilts that generally match the window curtains, and often the chair-covers, in hue and material. Varieties of the folding-bed are met with more frequently. Elisha Hopkins (1712) owns a press bedstead worth ninety shillings; and an old one belonging to Samuel Jacklen (1718) is set down at fifteen shillings. The latter was hung with old homespun curtains and valance.

It has already been shown how difficult it is to get precise definitions of terms in the dictionaries that were printed before the middle of the eighteenth century. It is only when we find both the chest with drawers and the case of drawers in the same inventory, that we can be sure that these differed in kind. Even during the reign of Queen Anne, the distinction between the trunk and the chest was not uniformly maintained in the Boston inventories. The chest and the chest with drawers were sometimes covered with leather like the trunk; and the trunk

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had drawers and sometimes feet like the chest. Thus Ambrose Daws (1706) had an old leather chest with drawers; and Josias Byles (1708) and Captain Andrew Wilson (1710) each owned a trunk with feet. An early chest with drawers of this period that may also have been classified as a trunk with drawers, faces page 344. It is interesting as showing the first step in the development of the chest of drawers from the most elementary form of chest (see pages 215–6). This trunk is covered with red leather and studded with brass nails arranged to form a border of rose, thistle and shamrock. Upon the top is the monogram A. R. It is said to have been the travelling trunk of Queen Anne, and was purchased in Guilford, Surrey, by Mr. Charles Wyllys Elliott in 1870. It is now owned by Mrs. Charles Wyllys Elliott, Cambridge, Mass.

The hall shown on page 351 is that of the Warner House, Portsmouth, N. H. This is the oldest brick building now standing in that town. It was built in 1718 and finished in 1723 at a cost of £6,000. It was originally owned by Captain Archibald Macpheadris, a merchant and native of Scotland, who married a daughter of Governor John Wentworth. Their daughter Mary became the wife of the Hon. Jonathan Warner in 1754. Mr. Warner was one of the King's Council and remained a Tory.

A mahogany low case of drawers, or dressing-table, from this house appears on page 331.

Our next typical home is that of Mr. John Mico, a wealthy Boston merchant (£11,230-17-0, 1718). His house contained twelve rooms, besides the entry with staircase, pantry, cellar and wash-house. The Dining-room contained two tables, six Turkey-work and four bass chairs, a looking-glass, four sconces, a good clock worth £10, brass

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HALL IN THE WARNER HOUSE
Portsmouth, N. H., built in 1716. See page 350.

andirons, etc., and glass in the "Beaufett," and "earthenware in the closett." The Hall contained no bedstead, and seems to have kept its character as a hall. Here we notice a "scriptore," or writing desk, upon which stand some glasses; there is a chimney table and a chimney glass, a large looking-glass, a tea-table with a set of china upon it; and sixteen chairs and two elbow chairs reach the value of £14. A touch of elegance is bestowed by "four sconces with silver sockets" upon the walls, and five cushions lend comfort to the chairs. Among the ornaments is a flower-pot. The firelight flickers upon brass andirons, etc. The next important room is the "Hall Chamber." A luxurious

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"silk bed and furniture" worth £30, a couch, squab and pillow, a table, dressing-box and two stands, "a table and twilight," a chest of drawers, two elbow chairs and cushions, seven mohair chairs and brass hearth-ware make it evident that the eighteenth century is present here. Seven pictures, a "lanthorn," and twelve leather buckets for readiness in case of fire, of course, hang in the "Staircase and Entry." A Little Room, made cheerful by a log blazing on the brass andirons, is furnished with a square table, nine leather chairs and a number of books. In the "Chamber over the Little Room" we find six Turkey-work and two cane chairs, a square black table, and an iron chest. "A set of mantle tree ware" brightens the chimney-piece, and beneath it the fire burns upon the usual brass hearth furniture. The chamber over the dining-room contains a looking-glass, a table and chairs, a couch and squab, andirons, and a bed hung with white curtains. The chamber over the kitchen has, in addition to the bedstead a chest with drawers, six old chairs, an old looking-glass and dogs, etc. In the kitchen we find six leather chairs, an oak and a pine table, a looking-glass and 323 ounces of plate. In the four upper chambers there is a mat for a floor worth £2, a press, a screen, a little bed and suit of blue curtains, a fine case of drawers and chairs, trunks, bedsteads, etc. Altogether there are more than sixty-eight chairs in Mr. Mico's house.

A new feature of the parlour or dining-room that came into general use during these years, and occurs in the above inventory, was the corner cupboard, known as the buffet, variously spelt beaufet, beaufett, beaufait, bofet, etc. On its shelves, glass, china and earthenware were displayed. It was not a movable, but was fixed in a corner of the

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room, rounding out the angle and producing a most pleasing effect. The word does not appear in the early dictionaries of Phillips, Kersey, Cocker, and others, but in 1748, Dyche describes buffet as "a handsome open cupboard or repository for plate, glass, china, etc., which are put there either for ornament or convenience of serving the table." In 1738, Mrs. Mary Blair's "Bofett" contained twenty-three enamelled plates, five burnt china ditto, a pair quart china mugs, seven breakfast bowls, six smaller ditto, a large sugar-pot, twenty-six china cups, twenty-eight china saucers, four china tea-pots, one pair small flowered stands and a small server, one glass double cruet, a hearth brush, and a pair of blue and white china mugs. The total value was £32-3-0.

In William Clarke's "Bofet" (1742) were twelve china plates, a delft pot and cover, and large and small china bowls. In 1744, a "Hall Bofet" contains a blue shagreen case with eight knives and eight forks with silver caps, and eight silver spoons; another case with six ivory-handled knives and forks with silver "ferrils"; and six other white-handled knives and forks, besides china and glass.

The "beaufait" facing page 352 is from the house in Vernon Place, Boston. It was built in 1696 by William Clough, who sold the house and land to John Pulling in 1698. The latter left it to his sister, Mrs. Richard Pitcher, who sold it to William Merchant, brother-in-law of Governor Hutchinson. It was purchased in 1758 by Captain Fortescue Vernon and remained in his family for about seventy-five years. The "beaufait" is ornamented with cherubs' heads in the spandrils and the hollowed shell. A handsomer example of the shell appears in the "boufet" from the Barton homestead on page 354. This was made

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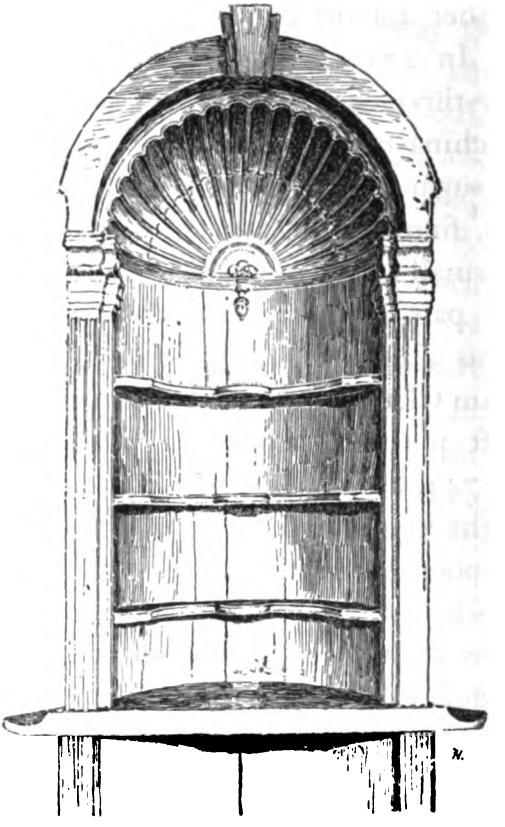
in 1750. It was presented to the Worcester Society of Antiquity, Worcester, Mass., by Mr. Bernard Barton in 1894.

The one represented on page 363 has the advantage



"BOUFET" FROM THE BARTON HOMESTEAD, WORCESTER
Made in 1750. Now owned by the Worcester Society of Antiquity, Worcester, Mass. See page 353.

over the other in standing in the spot for which it was made. This is from the Whipple House, Ipswich, Mass. It is furnished with glass doors and is filled with valuable old china.

The buffet from the Peabody House, Boxford, Mass.,

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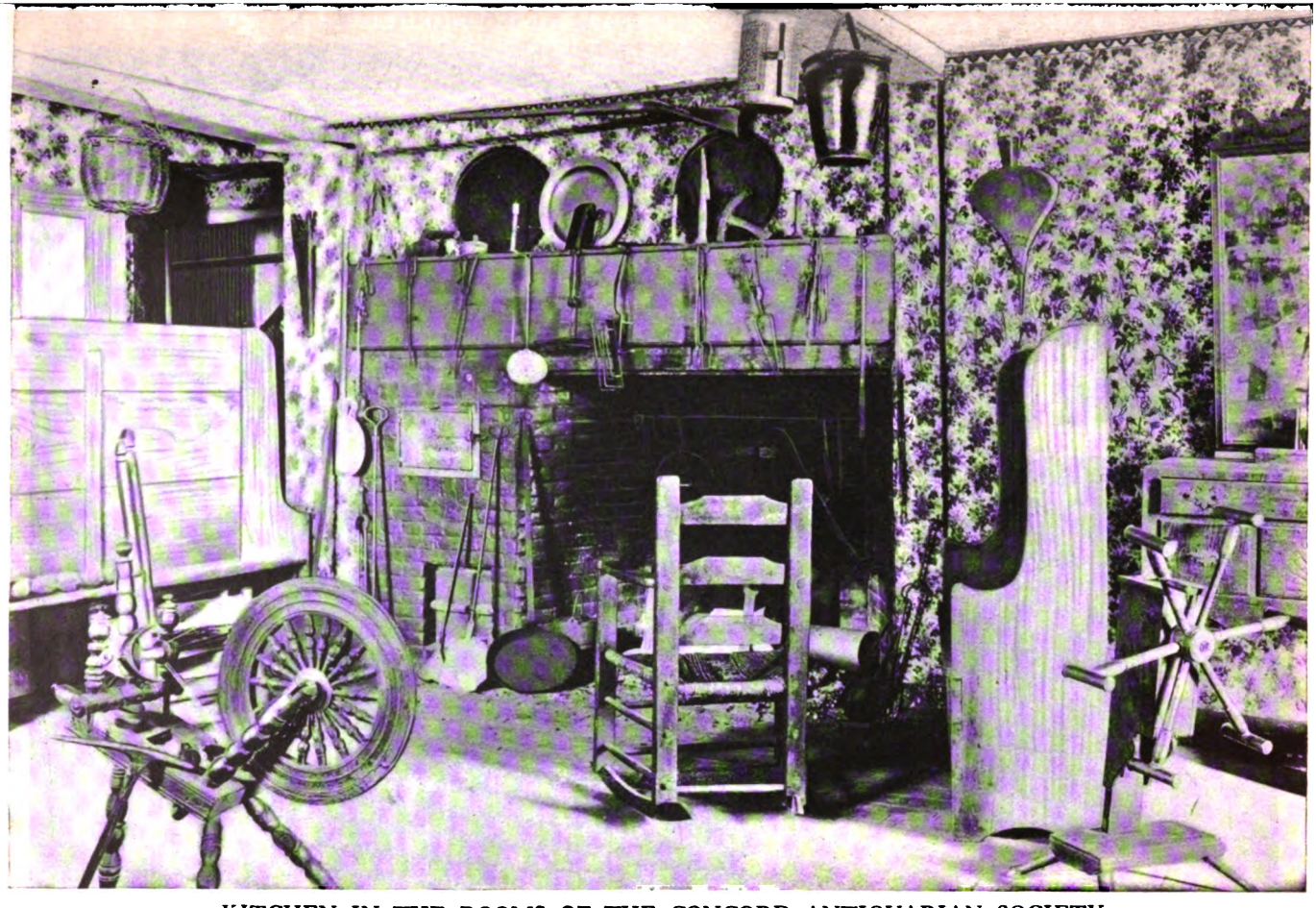

KITCHEN IN THE ROOMS OF THE CONCORD ANTIQUARIAN SOCIETY

Concord, Mass. *See page* 358.

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BEDROOM IN HANCOCK-CLARKE HOUSE

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torn down in 1863, is now owned by Mr. Edwin N. Peabody, in Salem.

Though the rooms at the beginning of the century were generally heated with open fires, yet stoves sometimes appear in the inventories. These were generally of Dutch manufacture and were obtained from New York. In 1709, Joseph Bridgham has a large Dutch stove worth ten pounds. In 1712, Elisha Hopkins has one valued at ninety shillings. German stoves also were made by Christopher Sauer, of Germantown, and then came the Franklin stove. The economical advantage of coal as a fuel was being felt; and the papers announce the arrival of Newcastle coal with increasing frequency about 1740. "Cole grates" frequently appear in the inventories before that date: Samuel White's parlour is supplied with "a grate for coal, £6," in 1736.

New styles of grates were constantly being introduced, but the old andirons still existed side by side with them. In 1760, "a new imported and neatly polished coal grate" is advertised; and, in 1764, "a handsome china stove, suitable for a gentleman's hall or any large room." The front of the hearth was frequently a marble slab, and the fireplace was often tiled in the Dutch fashion. In 1761, "a set of tiles for chimney" is advertised; and Dutch chimney tile from three shillings a dozen, in 1772. The old portable braziers, or chafing-dishes, are still in use and various kinds of "furnaces" are found. In 1739, a kitchen contains an old brass furnace of forty-three pounds weight, worth only three shillings! New England was now manufacturing brass-ware of her own, and undoubtedly introduced new patterns in accordance with her progressive spirit in all handiwork. Jonathan Jackson was a brazier

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who died in 1736, and following his imported wares comes a list of "Goods of New England manufacture." It includes brass hand-basons, candlesticks and knockers, tools, pots, skillets, kettles, plates, saucers, spoons, stirrups, spurs, staples, cast dogs, brass-headed dogs, wrought dogs, iron backs and warming-pans. The dogs' heads that had given their name to the object had given place to other designs. One of these we know was the *fleur-de-lys*, for Captain John Welland has a pair of "flower de luce dogs" in his hall chamber. The customary tongs, shovel and bellows (the latter frequently with a brass nose or spout) are supplemented with the poker on the advent of coal. William Clark has tongs and poker for his dining-room fire in 1742. About 1760, we find steel fire-irons coming in. They then seem to be more fashionable than those with brass handles. John Morley (1765) had two sets of steel andirons, shovel and tongs appraised at forty-five shillings, and four other sets, the most expensive of which amounted to six shillings. Lieutenant-Governor Andrew Oliver (1774) also had steel andirons, etc., in his best living-room; in others, he had brass hearths, and dogs with brass tops.

The mantel-piece is ornamented with glass and china images. Earthenware, "old things," images and cups and "mantel tree setts" are some of the ornaments recorded (see page 359). Thomas Down (1709) has furniture for two mantel shelves, £1; and Captain John Myles (1711) two muslin mantel cloths. Varieties multiplied as the century advanced. Bronzes were scarce, but china, glass, earthenware and alabaster cups, vases and images were plentiful. Carved work is sometimes in evidence also. An entry in 1738 tells of a small carved image sitting in a chair; and in 1744, two wooden images cost twenty-

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four shillings, which price implies more than rough carving. Though the porcelain came from abroad, there was a certain amount of pottery made here by skilled immigrants. In 1738, the will of a Boston potter named Curtice Champnoine is recorded. Some of the ornaments in use before the middle of the century are as follows: a large china woman, fifteen alabaster parrots, four china images, two fine large china women, earthen goblets, two china men on horseback, two small china women, two china toads with men on their backs, two china cows with men, two china friars, two china pillars, two china foots, four alabaster images, delft flower pots, a figure and five busts. The busts most in favour were those of great statesmen and especially of military leaders ancient and modern, such as Julius Cæsar, Alexander the Great, Prince Eugene and the Duke of Marlborough. Shakespeare and Milton are also favourite subjects.

Above the "mantle tree" thus adorned, was either a picture or a mirror. The chimney-picture was often to be found in the parlour. Among many instances, Henry Franklin owns "a picture for a chimney" in 1725. Another article used to decorate the space above the mantel-piece in some rooms was that quaint piece of home-made art-work known as the sampler. It is evident that some of these were highly prized. One, at least, is worthy of advertisement, for, in 1757, the *Boston Gazette* announces that Samuel Smith, at his Vendue house on Coleman's Wharf, will sell a gorgeous bed complete, and a "chimney-piece imitating Adam and Eve in Paradise wrot with a needle after the best manner."

We have seen that the ladies of other colonies beautified their homes with needlework which was highly prized, and

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that the art of the needle was taught in New York by professional adepts (see page 308). It is not surprising to find similar advertisements in Boston. In 1755, the *Boston Gazette* announces that "Mrs. Hiller still continues to keep school in Hanover Street, a little below the Orange-Tree, where young Ladies may be taught Wax-work, Transparent and Filligree, painting on glass, Quillwork and Featherwork, Japanning, Embroidering with silver and gold, Tenstitch, likewise, the Royal Family to be seen in waxwork."

In 1763, Jane Day also had a school in Williams Court, Boston, where she taught "all kinds of needle-work, embroidery in gold and silver, all kinds of coloured work, Dresden, etc." In 1764, Nathaniel Oliver opened a school for boys near the Drawbridge, and Mrs. Oliver taught needlework.

The productions of skilled fingers were highly valued; as early as 1712, Nathaniel Byfield, of Bristol, owned a piece of needlework wrought upon white satin, worth no less than £4.

The importance of the New England kitchen occurs from the fact that in many cases it was the living-room. It changed but little from that of the seventeenth century. Two views of the kitchen of the Concord Antiquarian Society facing page 315 and page 354 show the furniture and utensils common to almost every home.

Early in the century, the mirror had a black or gilt frame. Sometimes the price reached a high figure, as the carving grew more elaborate. Towards the middle of the century, chimney-glasses with carved walnut or gilt frames ranging in value from thirty to eighty pounds are not uncommon. They were generally supplied with arms for candles. Nathaniel Cunningham (1748) owned one with

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a gilt-edged walnut frame, £120; another with walnut frame and brass arms, £37-10-0; and a third with a gilt frame. Some of the work was done by native carvers. A member of this profession was George Robinson, who left an estate of fifteen hundred pounds in 1737. His granddaughter, Sarah Blowers, received a bequest of "my mantletree sett of carved work and sconces." This was twenty years before Chippendale's publications could have influenced those engaged on this kind of carved work.

One of the Boston carvers was a Mr. Burbeck. In the town records under date of January 13, 1768, we read:

"Mr. Burbeck, who carves the capitals for Faneuil Hall, was sent for, when he engaged to get the carved work finished and put up before the latter end of next month" —he was at the same time told that he should have his pay out of the "money raised by the present lottery."

The walls of the rooms were adorned in the best houses with paintings in carved, moulded and gilded frames. Black and japanned frames also were common. The ordinary homes and halls and stairways of the richer class contained more mezzotints than any other kind of pictures. The inventories rarely mention the subjects, but we gather them from the newspapers. In 1757 we read in the *Boston Gazette:* "Imported from London and to be sold by Nathaniel Warner in Fish Street, a variety of new-fashioned looking-glasses and sconces, and also a variety of metzitinto Pictures painted on glass, double Frames, neatly carved and gilt, viz., the Royal Family, the Judges of England, the Months, the Seasons, the Elements, very handsome views and sea-pieces; the Rakes and Harlot's Progress; maps gold leaf."

The more ornate picture frames were imported from

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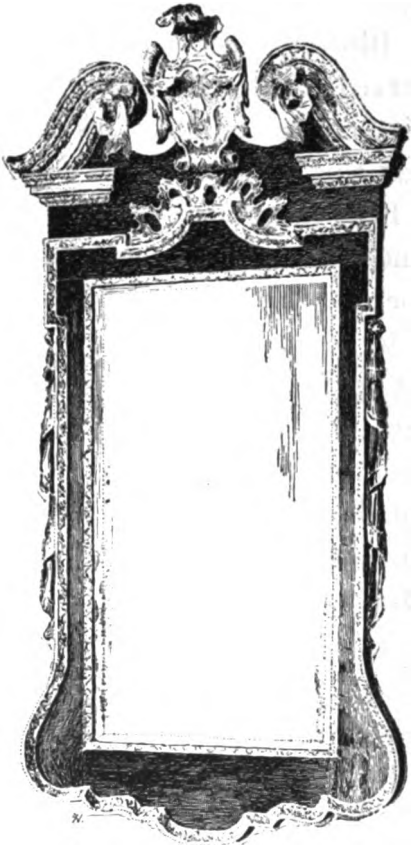
London in most cases, because the work there could be done more cheaply than in Boston. Thus history antedates as well as repeats itself! In 1743, the Selectmen of



MAHOGANY AND GILT MIRROR
Owned by the Talcott family, now by Mrs. Wainwright, Hartford. See page 361.

Boston wanted a frame for Smibert's portrait of Peter Faneuil; they therefore wrote December 7th to Christopher Kilby, Esq., to the following effect:

"We find upon inquiry that a frame for said picture can be got in London cheaper and better than with us, we

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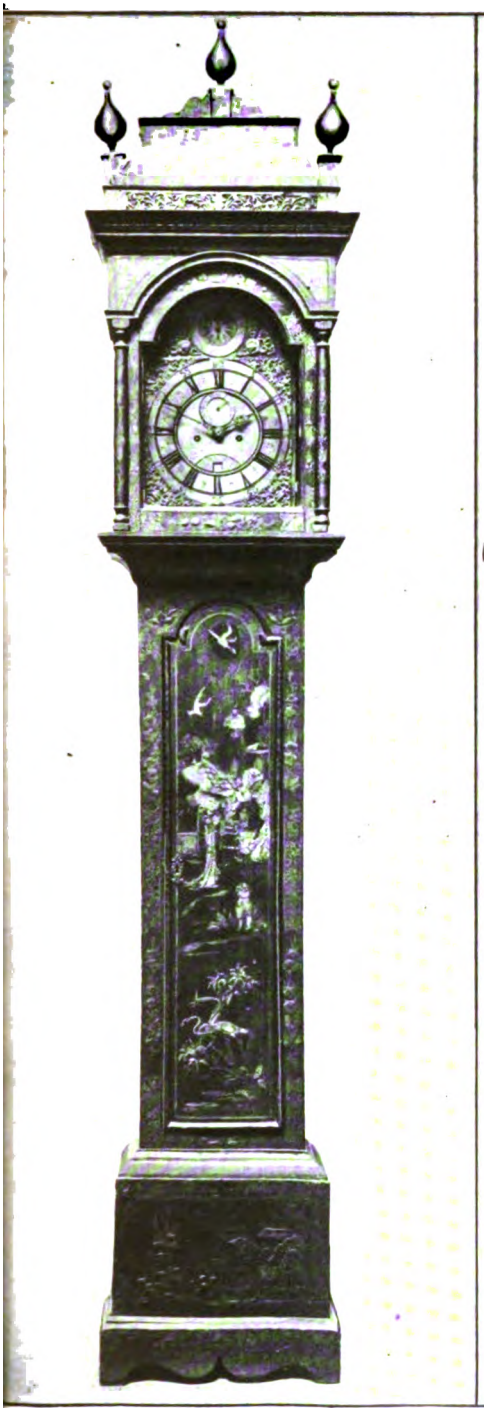
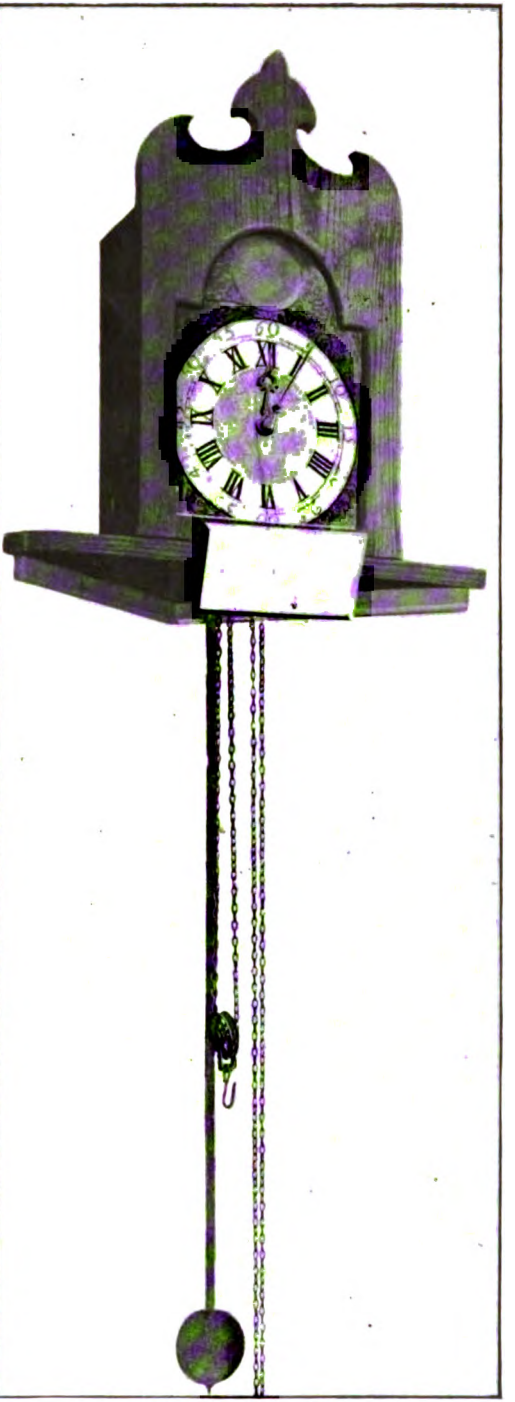


JAPANNED CLOCK

m the Hancock House, Boston. Owned by Miss cy Gray Swett and preserved in the Museum f Fine Arts, Boston, Mass. *See page 376.*



CLOCK

Made by Richard Manning, Ipswich, Mass., in 1767. Now in the Essex Institute, Salem, Mass. *See page 325.*

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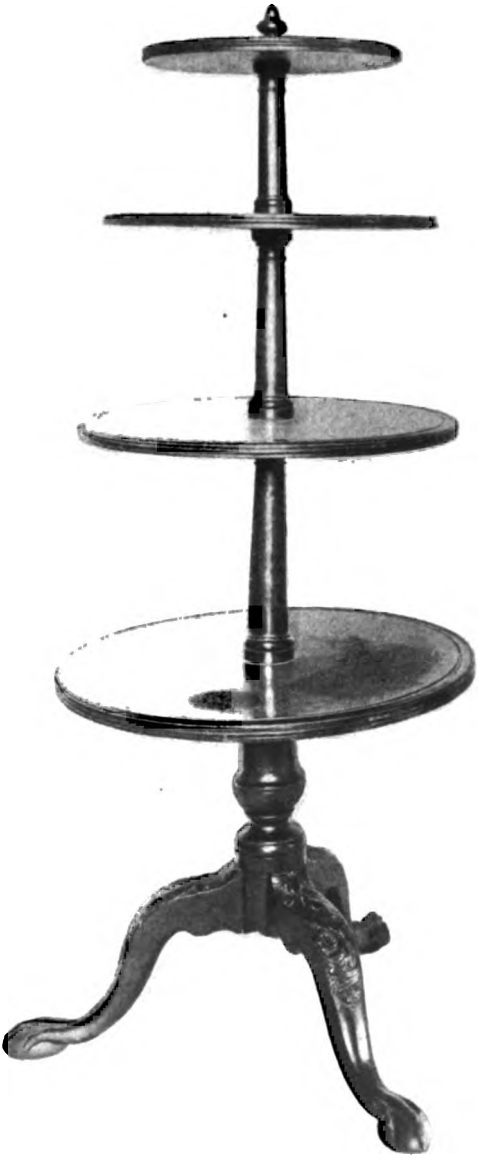

MAHOGANY DUMBWAITER AND SQUARE TABLE

Owned by the Misses Burnett, Elmwood, Cambridge, Mass. *See page 362.*

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therefore beg the favour of you, Sir, to procure and send a neat gold carved frame of eight feet in length and five feet in width by the first ship in as small a box as may be, as it will reduce the freight." They hoped it might be bought for about eight guineas.

An exceedingly handsome mirror of the period is shown on page 360. It is of mahogany and is profusely ornamented with gilt. This belongs to Mrs. Wainwright of Hartford, Conn., having descended to her through the Talcott family.

Tables are still made principally of oak and black walnut; very rarely do we find one of ash and chestnut. Mahogany tables are very scarce for many years. There are many estates from 1730 to 1740 of between two and eight thousand pounds in which none of mahogany are recorded. After 1750 they are plentiful. Marble tables of different sizes and colours are advertised in 1755; mahogany stand tables, 1758; marble table with mahogany frame, 1760; a neat mahogany bureau table, 1761; and mahogany tables with claw feet, 1768.

Four tables are shown facing page 318. One has already been described on page 321. Of the four specimens the one in the upper left-hand corner is the handsomest. It was owned by Silas Deane, first minister from the United States to France. The top is a solid piece of mahogany, measuring 38⅜ inches in diameter. The edge is slightly raised. The acanthus is carved on the legs, which end in dog's feet clasping a ball. Washington, Lafayette, Rochambeau and Beaumarchais are said to have taken tea upon it. This piece of furniture is in the rooms of the Connecticut Historical Society, Hartford. The table in the upper right-hand corner is also of mahogany, but is of smaller size

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than the one just described. It was in the wedding outfit of Lois Orne in 1770. This is now in the Essex Institute, Salem, Mass. The table in the lower left-hand corner is of painted wood and a piece of iron is under each of the three feet. This table belonged to Nathaniel Silsbee, of Salem, in the early part of the eighteenth century, and is now in possession of his descendant, Mrs. Edward C. Pickering, Observatory, Cambridge, Mass. Another table of mahogany with falling leaves appears on page 379. This belongs to Mrs. Wainwright, Hartford, Conn.; and a square table owned by the Misses Burnett, at *Elmwood*, Cambridge, faces page 368, with a dumb-waiter of mahogany, also owned by them. The latter frequently occurs in the inventories.

The tea-table is present in every home that has any claim to comfort. In the early part of the century it is usually made of oak or walnut, and the japanned tea-table is very general until mahogany takes its place. This table was lower and smaller than the ordinary table, and it held nothing but the tea-service with which it was customary to keep it set. Tea-tables occur quite early. "The leaf of a tea-table" that was being made by William Howell in 1717 shows that at that date it had falling leaves. The style changed, for in 1736 John Waldo's tea-table, although worth twenty-five shillings, is described as old-fashioned. At that date japanned tea-tables are numerous and within the means of ordinary people. Fifteen shillings is enough for James Jackson's in 1735. The "tea-board and furniture" are nearly always mentioned in company. About the middle of the century the India tea-table is most fashionable. One of these belonging to Peter Cunningham (1748) is typical of the most fashionable equipment in

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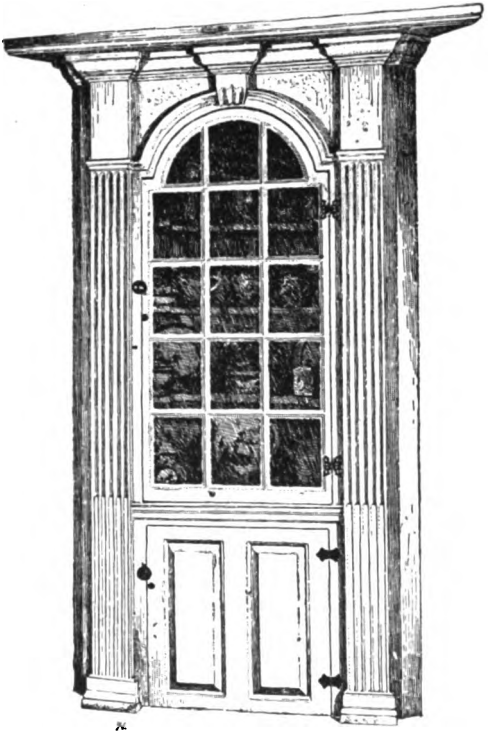
vogue. It was set with ten china cups and saucers and five handle-cups, a slop-basin and plate beneath, milk-pot, tea-pot and plate, and a boat for spoons. The silver spoons and sugar tongs are classed separately among the plate, and exclusive of these the value of this little table and tea-



BUFFET

From the Whipple House, Ipswich, Mass. See page 354.

service amounted to the large sum of forty pounds. It will be noticed that ten of the cups had no handles and the five that had no saucers were therefore more like mugs in form. The tea in this instance was kept in "a shagreen tea-chest with silver canisters and sugar ditto, £100." Mr. Cunningham, therefore, spared no expense on this

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important feature of contemporary social life, nor was he an exception; a table and complete set of china from £25 up is quite a common item. The above articles were in the Great Parlour. In the Great Chamber up-stairs there

RUSH-BOTTOM CORNER CHAIR

From the Goodhue family. Now owned by the Essex Institute, Salem. See page 349.

is a "tea chest with brass silvered and three pewter canisters," besides a quantity of china, ornamental and useful. There is no tea-table with the service spread, because the guests were not entertained here, but a walnut breakfast table is noted, which shows that the first meal of the day was often taken in the sleeping apartments in wealthy homes. The frequent presence of so much china in the bedrooms of the period is thus accounted for. When ma-

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hogany prevailed, the tea-table sometimes attained much larger dimensions. Very small tea-tables were in use until long after the Revolution.

Black chairs were in use for many years. It is strange to find this sombre tint such a favourite until nearly the middle of the century. Henry Franklin (1725) possessed a high-priced black chest of drawers, a black table, twelve black bass-bottomed chairs, black stands, a black walnut escritoire and a looking-glass with a black frame. This room, however, was exceptionally funereal. Thomas Walker (1726) has a turned, black glass-case, a looking-glass in a black frame, and a black chest of drawers nailed.

Black was usually confined to the chairs, several varieties of which were painted or stained that hue. Some of those recorded are black frames, black cane, six-backed black, black matted, black-frame stuffed and covered. Straw chairs were also common during this period; the prices show that some kinds belonged to the better class. James Jackson's eight open-back chairs with straw bottoms were worth seven shillings each in 1735. Other chairs recorded before 1740 are carved-top, flat-back, crook-back, straight-back, high-back and low-back leather, red leather, leather with banister backs, coloured cane, chairs of the same with the bed; damask, slit-back, straight slat, and rush-bottom crooked backwards. All the kinds mentioned on page 347 still persist, and cushions sometimes accompany those with rush or cane seats. Arthur Savage (£5,263; 1735) owned twelve cane and two elbow chairs, £20; and twelve silk cushions, £8; George Bethune (£7,637; 1736) had an easy chair covered with red velvet and cushion, £20. When the wood is mentioned, it is most frequently walnut. In 1736, walnut chairs with leather bottoms are

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appraised at thirty-five, and with "stuff bottoms and calico cases" at twenty-five shillings each. Mahogany was not yet used by the Boston chair-makers. It is only just beginning to appear in the inventories. John Jekyl's front parlour contains a table of that wood, valued at £3-10-0, in 1733. In 1735, Mary Walker has a dressing-box, worth only five shillings, japanned; while ten pounds is

DRESSING-TABLE

From the collection of the Wayside Inn, Sudbury, Mass., owned by Mr. Lemon. See page 368.

the value of one belonging to Captain John Chernock, in 1723. The term "case" of drawers seldom occurs in the early Boston inventories, nor is any distinction drawn between the high and low. However, the chest with drawers and the carved chests were now old-fashioned, and the new kinds stood on somewhat slender cabriole legs and were what are now called "high-boys" and "low-boys." Captain John Ventiman, 1724, owns a "chest of drawers and table thereto belonging, £4;" and George Campbell, 1735,

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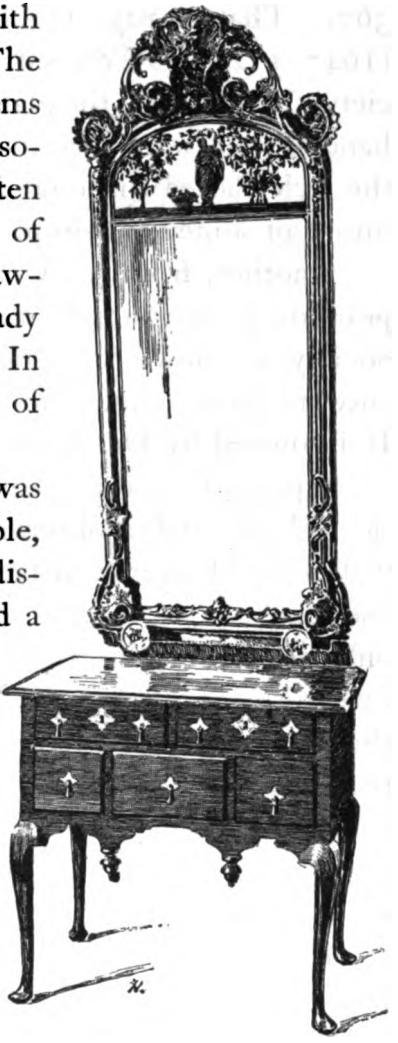
has a "black walnut chest with drawers and table, £15." The "table thereto belonging" seems to be the lower part of the so-called "high-boy." More often the description of this piece of furniture is simply "chest of drawers and table." We have already had many instances of this. In 1709, it is called a "table case of drawers."

The low case of drawers was generally used as a dressing-table, as some of the Boston entries distinctly imply. In 1709, we find a dressing-table with drawers; in 1732, Col. William Tailer has a table, dressing-glass and chest of drawers, £20; and in 1736, the Rev. Thomas Harward has a walnut dressing-table with drawers. They were made of mahogany, before the latter date, for those who cared for that wood. A good example with its original dressing-glass, is shown on page 331. This comes from the Warner House, Portsmouth, N. H., which was completed in 1723. All of the furniture in this house was imported from England, and some of it at that date.



CARVED AND GILT LOOKING-GLASS AND A DRESSING-TABLE

Now in the rooms of the Concord Antiquarian Society, Concord, Mass. See page 368.

Earlier and simpler styles are shown on pages 366 and

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367. That on page 343, belonged to Governor Dudley and (1647–1720) now owned by the Concord Antiquarian Society, Concord, has the plain feet, cusped front and drop brass handles that were already a fashion before 1700, though the styles lasted till long afterwards in New England furniture of somewhat simpler form.

Another, from the Collection of the Wayside Inn, appears on page 366, and one from the Concord Antiquarian Society is shown on page 367. A case of drawers that answers more closely to the description faces page 384. It is owned by Dr. James Read Chadwick, Boston, Mass.

Japanned ware is plentiful all through this period. Besides clocks and looking-glass frames, we have tea-tables, "chests of drawers and table," tables, corner tables, waiters and coffee-pots. Some of these reach high prices. Not only black, but blue japanned ware sometimes occurs in the inventories: in 1730 a blue japanned looking-glass costs three pounds. Oriental goods are exceedingly scarce in the homes: quite an exception is the presence of an India cabinet such as belongs to Edward Lyde in 1724.

An example of a japanned looking-glass, owned by the Essex Institute, faces page 326.

It was not only on the tea-table, buffet and mantelshelf that china and glass were displayed. The dressing-table also had its full share of ornaments of this nature. Captain John Welland's hall chamber (1737) contained a handsome "black walnut case of drawers and table," and on it stood no fewer than fifty-five pieces of china. William Clarke's escritoire (1742) was even finer, and it was ornamented with eight pounds' worth of china. When the escritoire was not surmounted by a bookcase, it was customary to ornament its flap top with busts, or china-ware.

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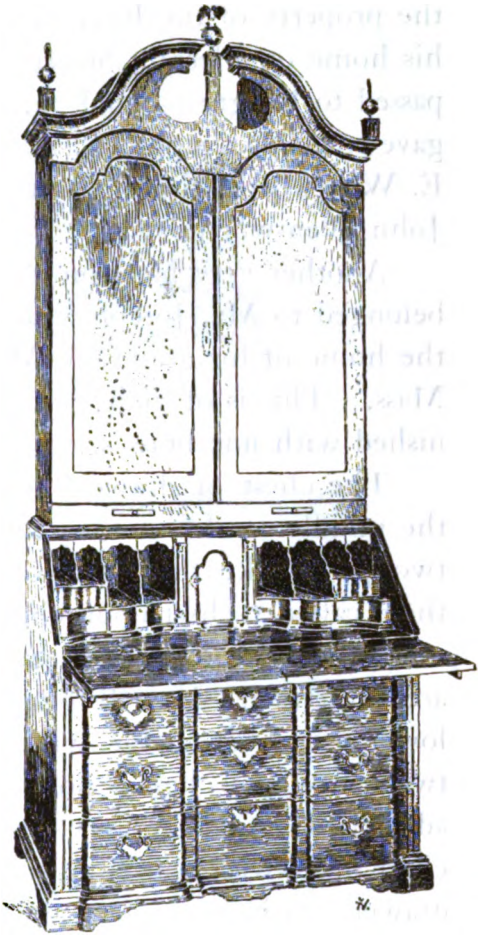
The escritoire or "screetore" (which has been already described on page 220) increases in ornamental importance as the years pass. It is made of all woods, and the styles are almost endless. Some of these announced in the newspapers are as follows: Screwtore, 1725; a beautiful mahogany desk and bookcase, 1755; red cedar desk, 1757; handsome maple desk, 1758; fine scretore, 1759; mahogany bureau with a writing table, 1762; elegant bookcase with glass doors, 1768.



GOVERNOR JOHN WENTWORTH'S DESK AND BOOKCASE

Owned by his great-great-grandnephew, Mr. Charles E. Wentworth, Portsmouth, N. H.

The term *bureau*, generally spelt "buroe," appears in New England about 1720. A "bureau desk" is among the possessions of the deceased David Craigie in 1721. It was valued at seventy shillings. In 1739, a "buroe table" (eleven shillings) occurs; and another in 1751; a "buro table with drawers" costs fifteen pounds in 1747.

The desk and bookcase shown above is of appletree and black walnut. It was owned by Governor John Wentworth and was in his home on Pleasant Street, Portsmouth, N. H., in 1767. When his effects were confiscated, it became

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the property of the Rev. Samuel Haven and remained in his home on Pleasant Street until 1897. At that date it passed to his great-grandson, Mr. Alexander H. Ladd, who gave it to his daughter, Elizabeth, the wife of Mr. Charles E. Wentworth, the great-great-grandnephew of Governor John Wentworth.

Another very handsome escritoire faces page 374. It belonged to Mr. Joseph Waters, of Salem, and is now in the home of his grandson, Mr. Charles R. Waters, Salem, Mass. This is of rich San Domingo mahogany and furnished with fine brasses.

The chest of drawers became heavy and massive after the middle of the century and the larger pieces were in two parts, like the high cases of drawers. They were then called "chest-upon-chest." They often had ornamental carved tops like the bookcases. Many varieties are advertised. It will be noticed that even when the lower part was a table with drawers, the distinction between case and chest is not maintained. A few of these advertised read: "Very handsome new black walnut chest of drawers and table and beautiful mahogany case of drawers with an Ogier top and brassed off in the best manner," 1756; "a beautiful mahogany case of drawers with a compass top;" also a "mahogany case of drawers with an O G top," 1757; a mahogany case of drawers with an arched head, 1759; a very neat black walnut case of drawers, 1759; a new fashion case of drawers, a neat mahogany case of drawers and chamber table and a large handsome mahogany case of drawers and table, 1760. The great mahogany wardrobes were also being constructed now, for in the latter year a "large mahogany clothes press with three draws" is advertised for sale.

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MAHOGANY LIQUOR CASE

Inlaid with satin wood. Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 380.*

EZRA RIPLEY'S WRITING CHAIR

Afterwards used by Nathaniel Hawthorne, and now owned by the Concord Antiquarian Society, Concord, Mass. *See page 398.*

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MAHOGANY BEDSTEAD

With ball-and-claw feet and old hangings. Owned by the Concord Antiquarian Society, Concord, Mass. *See page 386.*

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A very handsome mahogany chest-upon-chest is represented on this page. There are nine drawers altogether, the top central one being ornamented with the

MAHOGANY CHEST-UPON-CHEST OF DRAWERS
Owned by Mrs. Wainwright, Hartford, Conn.

outspread fan. The brass escutcheons are very decorative. This piece belonged to the Talcott family and is now owned by Mrs Wainwright, Hartford, Conn. Another example of a chest-upon-chest occurs on page 397.

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The first piece is of the same period as the beautiful desk shown facing page 340. The latter is of rich mahogany very dark in colour and is furnished with handsome brass escutcheons. The desk has four drawers.

Captain John Bonner, in 1722, published "The Town of Boston in New England, Engraven and Printed by Fra: Dewing and sold by Captain Bonner and William Price against ye Town House." On the margin of the plan was printed the following: "Streets, 42; Lanes, 36; Alleys, 22; Houses, near 3,000, 1,000 Brick, the rest Timber; near 12,000 people."

This plan helped to adorn the walls of many an entry, and frequently appears in the inventories as "a prospect of the city of Boston."

Neal, who published his history about 1720, says: "Their customs and manners are much the same with the English: Their grand festivals are the day of the annual election of magistrates at Boston, and the commencement at Cambridge, when business is pretty much laid aside, and the people are as cheerful among their friends as the English are at Christmas. . .

"In the concerns of civil life, as in their dress, tables, and conversation, they affect to be as much English as possible; there is no fashion in London but in three or four months is to be seen in Boston. In short, the only difference between an Old and New Englishman is his religion."

Turning now to a typical home, that of Col. William Tailer (£8,366-19-3; 1732), we notice that the furniture in his Hall consists of 6 elbow chairs, a dozen cane elbow chairs, 9 old chairs, a walnut table, a small table, and a teaboard and furniture; two pairs of old-fashioned

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andirons, tongs, and shovels show that there are two fires here; and there are a hammock, 6 maps, and a great deal of glass, including 3 dozen wine glasses.

In the Back Parlour there are 3 tables of old oak, one large and one small walnut, 8 old chairs and an old clock, a black looking-glass, 15 old pictures on the walls, and china, etc., in the closet. The Bedroom has in it a bedstead, which, with its furniture, is only worth £7-15-0; an old escritoire worth £3, two old looking-glasses, 6 cane chairs and "6 new-fashion chairs," an easy chair, two bass bottom stools, another escritoire of walnut, also worth £3; an old carpet, and shovel, tongs and andirons.

In the Best Chamber we see a table and dressing-glass and chest of drawers valued at £20. The 6 chairs are of damask and there is a joint-stool. Brass andirons, etc., and 10 pictures add brightness. The Rubb'd Chamber has a bedstead with damask'd curtains and a feather bed upon it weighing a hundred pounds. There is a handsome cabinet here worth £7, and an oak table valued at 13 shillings. A small looking-glass, a curtain for a field bed, worth £3-10-0, 4 alabaster pieces, valued at £2, and 16 pictures complete the furniture of this room.

About 1735, John Oldmixion remarks: "The Conversation of the Town of Boston is as polite as most of the Cities and Towns of England; many of their merchants having traded into Europe and those that stayed at home having the advantage of society with travelers. So that a gentleman from London would almost think himself at home in Boston when he observes the numbers of people, their houses, their furniture, their tables, their dress and conversation, which, perhaps, is as splendid and showy as that of the most considerable tradesman in London."

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At this period, the famous Hancock House on Beacon Hill was being built (1737), and until it was demolished a few years ago, it was the last of the great mansions standing that could show what the stately homes of old Boston were like. This house was built by Thomas Hancock, son of the Rev. John Hancock, the kitchen of whose house, now owned by the Lexington Historical Society, is shown facing page 155, and a bedroom facing page 358.

Mr. Hancock's idea was to beautify his home without as well as within, and accordingly he sent to London for choice fruit trees, "dwarf trees and Espaliers, two or three dozen yew trees, hollys and jessamin,". vines, seeds and tulip roots, which, however, did not thrive in the cold, bleak winds of Boston. In 1737, he sent for "380 squares of best London crown glass, all Cutt Exactly 18 Inches long and 11 Inches wide of a Suitable Thickness to the Largeness of the Glass, free from Blisters and by all means be careful it don't wind or worp; 100 Squares Ditto, 12 Inches Long, 8½ wide of the Same Goodness as above."

On January 23, 1737–8, we find him writing from Boston to Mr. John Rowe, Stationer, London, as follows:

"Sir, Inclosed you have the Dimensions of a Room for a Shaded Hanging to be Done after the Same Pattern I have sent per Capt. Tanner who will Deliver it to you. It's for my own House and Intreat the favour of you to Get it Done for me to Come Early in the Spring, or as Soon as the nature of the Thing will admitt. The pattern is all was Left of a Room Lately Come over here, and it takes much in ye Town and will be the only paper-hanging for Sale here wh. am of opinion may Answer well. Therefore desire you by all means to get mine well Done and as Cheap as Possible, and if they can make it more Beau-

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MAHOGANY SECRETARY AND BOOKCASE

With original brasses. In the house of Mr. Charles R. Waters, Salem, Mass. *See page 370.*

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JAMES BOWDOIN'S DESK

Owned by the American Antiquarian Society, Worcester, Mass. *See page 388.*

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tifull by adding more Birds flying here and there, with Some Landskips at the Bottom, Should like it well. Let the Ground be the Same Colour of the Pattern. At the Top and Bottom was a narrow Border of about 2 Inches wide wh. would have to mine. About 3 or 4 Years ago my friend Francis Wilks, Esq., had a hanging Done in the Same manner but much handsomer Sent over here from Mr. Sam Waldon of this place, made by one Dunbar in Aldermanbury, where no doubt he, or some of his successors may be found. In the other parts of these Hangings are Great Variety of Different Sorts of Birds, Peacocks, Macoys, Squirril, Monkys, Fruit and Flowers, etc. But a Greater Variety in the above mentioned of Mr. Waldon's and Should be fond of having mine done by the Same hand if to be mett with. I design if this pleases me to have two Rooms more done for myself. I Think they are handsomer and Better than Painted hangings Done in Oyle, so I Beg your particular Care in procuring this for me, and that the patterns may be Taken Care off and Return'd with my Goods."

He is still adding to his decorations in 1740, for on March 22, he writes:

"I pray the favour of you to Enquire what a pr. of Capitolls will cost me to be Carved in London, of the Corinthian Order, 16½ inches one Way and 9 y^e^ Other,—and to be well Done."

Mr. Hancock was one of those wealthy and fashionable citizens who was not satisfied with the ordinary articles made here, or even imported for general sale. He is constantly writing for furniture and table ware. For example, he orders, "1 Box Double Flint Glass ware, 6 Quart Decanters, 6 Pint do., 2 doz. handsome new fash^d^ wine

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Glasses, 6 pair Beakers, Sorted, all plain, 2 pr. pint Cans, 2 pr. ½ pint do., 6 Beer Glasses, 12 Water Glasses, and 2 Doz. Jelly Glasses."

On December 20, 1738, he sends to Mr. Wilks this order, which is of especial interest to us, inasmuch as the clock in question appears facing page 360:

"I Desire the favour of you to procure for me and Send with my Spring Goods a Handsome Chiming Clock of the newest fashion,—the work neat & good, with a Good Walnutt Tree Case Veneer'd work, with Dark lively branches, —on the Top insteed of Balls, let there be three handsome Carv'd figures, Gilt with burnished Gold. I'd have the Case without the figures to be 10 foot long, the price not to Exceed 20 Guineas, & as it's for my own use, I beg your particular Care in buying of it at the Cheapest Rate. I'm advised to apply to one Mr. Marmaduke Storr at the foot of Londn Bridge,—but as you are best Judge I leave it to you to purchase it where you think proper."

The handsome clock facing page 360 was, in all probability, the one selected, for upon its dial the maker's name reads: "Marmd Storrford of London Bridge." The case, however, is japanned. This clock was purchased from the Hancock house in 1793, by the wife of the Honourable William Gray, of Boston, and is now owned by Miss Lucy Gray Swett, of Boston. It is preserved in the Museum of Fine Arts, Boston.

Mr. Hancock lived in the home he had built and furnished with so much pleasure until his death in 1764, when his nephew, John, became its proprietor. A portrait of the latter by John Singleton Copley hung over the mantelpiece in the dining-room, 17x25 feet, that was decorated with moulded panels; and portraits of Thomas Han-

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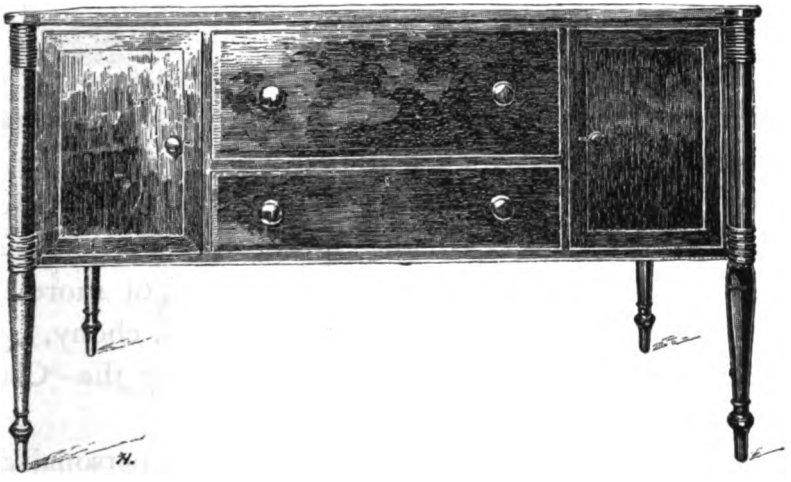
cock and his wife, Lydia, by the same painter, also were upon the walls. In one of the large wings was a fine ball-room.

A sideboard belonging to the above John Hancock is shown on this page. This piece is now in the rooms of the American Antiquarian Society, Worcester, Mass. Its date is considerably later then this period.

Another handsome home was that belonging to Edward



MAHOGANY SIDEBOARD
Owned by John Hancock, now by the American Antiquarian Society, Worcester, Mass.

Bromfield, a prominent merchant of Boston. According to an authority, the Bromfield House, built in 1722, "was of three stories, and richly furnished according to the fashion of the last century. There were large mirrors in carved mahogany frames with gilt mouldings; and one apartment was hung with tapestry representing a stag hunt. Three steep flights of stone steps ascended from Beacon Street to the front of the mansion; and behind it was a paved court-yard above which rose successive terraces filled with flowers and fruit trees."

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And still another famous mansion was that belonging to the celebrated Sir Charles Henry Frankland, famous for his romance with Agnes Surriage. His Boston house "was built of brick, three stories high and contained in all twenty-six rooms. A spacious hall ran through the centre, from which arose a flight of stairs so broad and easy of ascent that Frankland used to ride his pony up and down with ease and safety. The parlours were ornamented with fluted columns, elaborately carved, and richly gilded pilasters and cornices; the walls were wainscotted and the panels embellished with beautiful landscape scenery; the mantelpieces were of Italian marble and the fireplaces of the finest porcelain, which exhibited views of singular excellence. The floor of the eastern parlours was laid in diamond-shaped figures, and had in the centre a unique and curious tessellated design, consisting, it is said, of more than three hundred kinds of wood, as mahogany, ebony, satinwood, etc., encircling the coat of arms of the Clarke family."

Mrs. Mary Blair died in 1738 with a personalty of £28,232-15-10. Her furniture is elegant and costly. Her Front Lower Room is evidently warmed by two fires, for there are two pairs of dogs, one of brass, the other small with brass heads; the windows are shaded with "blinders," and at night the candles, held in two pairs of elegant sconces and in an old-fashioned standing candlestick, furnish light. There are twelve cane chairs valued at two pounds each, with an expensive couch and squab to match, an oval walnut table, a small tea table, and a clock and case worth £40. In the "bofett" she has quite a collection of china. (See page 353.)

In the Middle Room, we find three tables, oval,

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smaller oak oval, and small mahogany; there are twelve red leather chairs and a "two armed chair;" a looking-glass; a pair of small gilt sconces, a "scrutore for decanters," a "smaller do., with handles," glass candlesticks, and much china.

Five maps hang in the "outer entry," while in the "inner entry" we find a glass lantern, three pictures in

TABLE WITH FALLING LEAVES
Owned by Mrs. Wainwright, Hartford, Conn. See page 362.

gilt frames, nine large maps, and a pair of leather buckets.

There are four bedrooms. In one is a green silk bed with satin quilt, feather bed and sacking-bottom bedstead, valued at £120; a handsome looking-glass; a dressing-table; ten cane chairs and two elbow cane chairs; and brass hearthware.

"A clouded stuff bed" with chintz quilt lined with silk, cotton counterpane, feather bed, two pillows, bolster and sacking-bottom bedstead, stands in the "Middle Cham-

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ber." A chest of drawers with twenty-three pieces of china upon it, a table and dressing-box, seven cane, two leather, two broken and two armed chairs, constitute the other furniture. There are brass andirons, etc., ten pictures in gilt frames, and two portraits of Prince George and Queen Anne in gilt frames.

Two laced beds are in the Front Upper Chamber, which also contains a large Holland tea-table, a chest of drawers, twelve old Turkey-work and four cane chairs, four pictures, a looking-glass, and a pair of large blankets.

In the upper Chamber over the shop, there are a bedstead and bed, a chest of drawers, a Holland table, an old trunk, five other trunks, one of which is sealskin, a second bedstead with sacking-bottom, a looking-glass and thirty-nine dozen bottles.

A tea-table, two folding-boards, and two bass-bottom chairs are in the kitchen. The shop is filled with dry-goods, and Mrs. Blair owns plate valued at £432-15-7½.

Cases with bottles, numbering from six to a dozen, occur very often in the inventories. A handsome liquor case of mahogany, inlaid with satinwood, faces page 370. It is equipped with crystal bottles. This belongs to Mr. Walter Hosmer, Wethersfield, Conn.

When Peter Faneuil succeeded to his uncle's fortune in 1738 and became lord of the sumptuous house on Beacon and Somerset Streets, Boston, he sent almost immediately to Lane and Smithurst, of London, for "a handsome chariot with two sets of harness with the arms as enclosed on the same in the handsomest manner."

The wealthy Boston merchant writes for glass and china and orders "silver spoons and forks with three prongs"; these he wants engraved with the Faneuil arms,

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and says: "Let them be very neat and handsome." He also sends for candlesticks, which he wishes "very neatly made and by the best workmen; let my arms be engraved on each of them and let them be sent me by my brother;" and in order to insure the size of the candlestick, he sends a piece of wax candle as a sample. Another piece of silver that he orders is a punch bowl "to hold from six quarts to two gallons and made after the newest fashion with the family crest on it."

"Six lignum-vitae chocolate cups lined with silver" is another order sent to London. At his death these were valued at £3.

Lane and Smithurst soon have another demand, this time for "a copper warming-pan and half a dozen largest and best white blankets for the best chamber, with pudding pans for the kitchen;" and for use in the latter he sends for "the latest best book of the several sorts of cookery, which pray let be of the largest character for the benefit of the maids' reading."

His tablecloths and napkins are made especially for him by John Cossart & Sons of France.

The following letter addressed to John Caswell shows that Faneuil occasionally studied economy even if he was anxious to keep up with the latest European fashions. He writes: "This asks the favour of you when you arrive in London to dispose of a dozen silver knife and fork handles of mine, wch. you have therewith, for my best advantage and procure for me a shogreen case with a dozen of new knives and forks of a handsome silver handle and the best blades you can get made in London, for my own use, with room in the case for a dozen of spoons, the same size and fashion with one sent also by you for a pattern. Pray let the case

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be the same with that Mr. Baker sent me lined with a red velvet, wch. stands in my dining room. As for the blades of the old knives, I shall be glad to have them made into Oyster Knives, wch. may be easily done, being shortened and ground down."

The furniture of Mr. Faneuil's house was of the most expensive description. One room contained a table at twenty, and twelve carved veneered chairs and a couch at one hundred and five pounds. A large pier-glass with candle-brackets and a chimney glass with the same came to more than £150. The floor was covered with a large Turkey carpet and the hearth was garnished with fine brass dogs, tongs, shovels and bellows.

The next room was furnished with twelve plain walnut-frame, leather-bottom chairs; a mahogany and a marble table; an eight-day walnut-case clock; a copper tea-table, eight cups and saucers, teapot stand, bowl and sugar dish; three alabaster stands with bowls; about £200 worth of Delft ware, china and glass; a chimney-glass, a glass sconce with arms and seven others smaller; and brass hearth furnishings. On the walls were "four mezzotinto pieces and one other sort, a prospect of Boston, two landskips on copper and the Temple of Solomon."

In the entry were twelve fire buckets and a large lantern.

The hall, staircase and other apartments were adorned with about two hundred and fifty pictures, the only subjects mentioned being Alexander's Battles and Erasmus.

Mr. Faneuil's bedroom contained a bedstead with feather bed and mattress, and two green silk quilts. The bed-curtains as well as the window-curtains were of green harrateen. Between the windows was a pier-glass; and a

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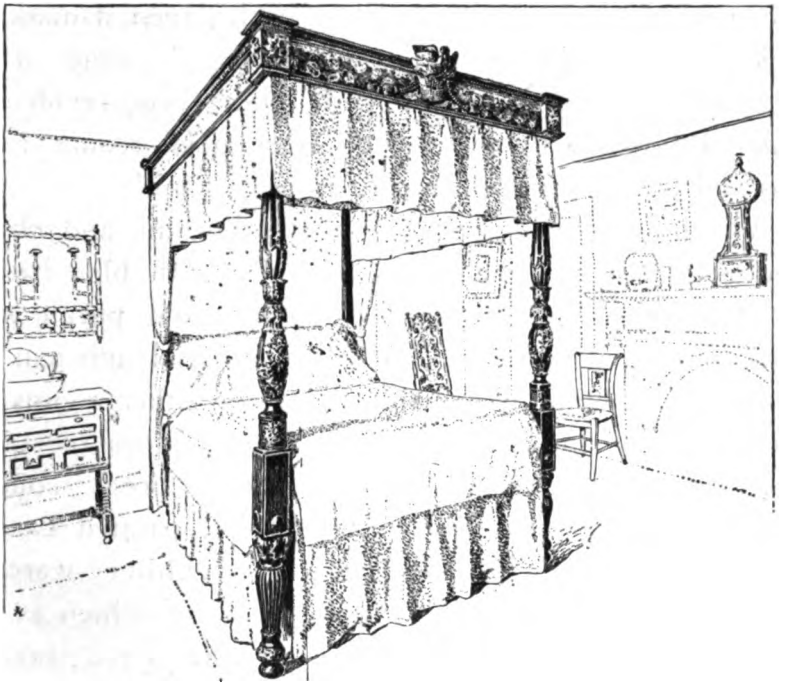
chimney glass and three elaborate sconces with arms gave light and brilliance to the apartment. A Turkey carpet was on the floor, and brass dogs and fire irons garnished the hearth. A bureau-table, twelve chairs and a couch, and a dressing-glass and drawers rendered the room thoroughly



MAHOGANY BEDSTEAD WITH GILT ORNAMENTS
In the house of Mr. Charles R. Waters, Salem, Mass. See page 386.

comfortable. The owner's toilet-set comprised a case with six razors, strop and hone, a pair of scissors, penknife, two bottles and a looking-glass, all silver-mounted. His shaving bason of silver weighed 27½ oz. and was worth £40-16-0.

Yellow was the prevailing hue of another bedroom. There was a yellow mohair bed with counterpane and cur-

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tains, six chairs, one great chair, two stools, window-cushions and curtains all of the same material. The other furniture consisted of a fine desk and bookcase with glass doors, dressing-table and glass, chimney-glass and sconces and brass hearthware.

A third bedchamber contained a mahogany bedstead with worked fustian curtains lined with green damask, a Turkey-work and a small leather carpet, six cane chairs and two armchairs, a chamber table, Dutch press (evidently a *kas*), English walnut desk, chimney glass, sconce with arms and brass andirons and fire irons.

A mahogany field-bed with chintz curtains and china window curtains; a mahogany bedstead with blue harrateen bed and window-curtains and silk and purple silk quilts, and a red harrateen bed with material sufficient to complete the window-curtains furnished other rooms in which we also find a Greek screen, marble oval octagon table, twenty-four cane chairs, clothes press, couch, sconces, Turkey-work and other carpets, painted canvas for floors of rooms and entry, and brass chimney-ware in every room. The household linen, some of which as we have seen was made in France, was worth £320; books, £100; and copper and pewter utensils, £181. In the counting-house was a clock, two nests or cases for papers and one for books, a large writing-desk, two leaden stand-dishes, six leather chairs, a small looking-glass, an iron cover for the fire and the usual andirons. He also owned "a parcel of Jewells," valued at £1490-10, and 1400 oz. of plate amounting to £2122-10. When he died in 1742; his estate was valued at £44,451-15-7.

The handsome house, the interior of which we have just described, was a solid square structure, standing in a

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MAHOGANY CASE OF DRAWERS

With folding top. Owned by Dr. James Read Chadwick, Boston, Mass. *See page 368.*

MAHOGANY CARD TABLE

Owned by Mrs. John Marshall Holcombe, Hartford, Conn. *See page 389.*

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HARPSICHORD

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CHAIR USED BY JOHN ADAMS

Now in the collection of the Wayside Inn, Sudbury, Mass., owned by Mr. Lemon.

See page 386.

garden of seven acres. This was known as the "Eden of Beauty," where were cultivated hothouse flowers and tropical fruits and some simple and sweet old-fashioned garden flowers imported from France by Andrew Faneuil to awaken memories of his early home.

Mr. Faneuil's beds were particularly handsome, but it

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was not uncommon to find ornate beds in the homes of the wealthy. On page 383 is represented a highly decorative bedstead, of mahogany, the tester of which is elaborately carved and decorated with gilt. This is in the home of Mr. Charles R. Waters, Salem, Mass. Another mahogany bedstead, with ball-and-claw feet, faces page 372. This is owned by the Concord Antiquarian Society, and is furnished with old brown hangings in the style of tapestry.

It is singular to find John Adams taking interest in house decorations, yet he notes in his *Diary* (1766):

"Dined at Mr. Nick Boylston's—an elegant dinner indeed. Went over the house to view his furniture, which alone cost a thousand pounds sterling. A seat it is for a nobleman, a prince. The Turkey carpets, the painted hangings, the rich beds with crimson damask curtains and counterpanes, the beautiful chimney clock, the spacious garden, are the most magnificent of anything I have ever seen."

A chair that belonged to John Adams appears on page 385. It is of a style derived from the past century and was probably originally covered with cane. This is owned by Mr. Lemon, at the Wayside Inn, Sudbury, Mass.

Still stranger is it to find his kinsman ambitious to have a handsome home. Again John Adams writes in his *Diary* (1772):

"Spent this evening with Mr. Samuel Adams at his house. Had much conversatiou about the state of affairs Cushing, Phillips, Hancock, Hawley, Gerry, Hutchinson, Sewall, Quincy, etc. Adams was more cool, genteel and agreeable than common; concealed and retained his passions, etc. He affects to despise riches, and not to dread poverty; but no man is more ambitious of entertaining his

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friends handsomely, or of making a decent, an elegant appearance than he. He has lately new-covered and glazed his house, and painted it very neatly, and has new papered, painted, and furnished his rooms; so that you visit at a very genteel house, and are very politely received and entertained."

Nathaniel Rogers, of Boston (1770), with an estate of £3,730-17-11, has a typical and comfortable home. Each of the five principal rooms contains an abundance of mahogany. Upon the floor of the East Front Room is a large carpet. Before the fire, burning upon a pair of princess metal andirons, is a two-leaf fire-screen. There are a large mahogany square table (£3), two great mahogany chairs, twenty-four shillings each, and "twelve mahogany Marlboro chairs" (£10-16-0); upon a small square mahogany table (£1-10-0) stands a tea-kettle and lamp, and among the miscellaneous articles was a painted sugar-cannister.

In the West Front Room there was a sofa covered with black horsehair and two squabs worth £8; eight mahogany chairs with crimson damask bottoms worth £11-4-0, a lolling chair lined with leather, a Turkey floor cloth, a mahogany case of drawers valued at £4-10-0; a square four-foot mahogany table, a round mahogany tea-table, a mahogany stand, a pair "prince metal" andirons, steel shovel, tongs, and chimney hooks, a looking-glass with gilt frame, three pictures under glass, and the two blue and white window curtains. There was a great deal of glass and china in this room, including a valuable set of enamelled china; and there were four cases of knives and forks and spoons, three being of shagreen and one of mahogany.

The four-post bedstead, with calico curtains, stands in

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the West Front Chamber, besides which is a "bedside carpet;" an old carpet lies also on the floor. There are six mahogany chairs with hair bottoms (£6), an easy chair and case, a dressing-glass, a chest of drawers, a black walnut desk, and a chest of drawers of the same wood. The curtains at the windows matched those of the bed. Andirons and a small picture completed the furniture of this room.

A four-post mahogany bed and a crimson moreen bed are found in the East Front Chamber. Four copper-plate window curtains soften the light; a small carpet lies on the floor, and another at the entry to the chamber. The rest of the furniture consists of a "buro table," a wash-stand, a dressing-glass, six chairs and a close stool with two arms—all of mahogany.

The bedstead in the Back Chamber is green. The furniture here is somewhat simpler than in the other rooms. The five chairs have straw bottoms; the case of drawers is of pine. There are a small painted pine table, a wicker basket and two carpets.

A four-post bedstead is the chief piece in the Upper Chamber. The Study contains two hundred and eighty-three volumes. There is a book-case here, a small painted chest, a table, a picture painted on board, four small pictures and a map, and a great deal of linen and wearing apparel is kept in this room.

The desk that faces page 376 belonged to James Bowdoin, Governor of Massachusetts in 1785–86. It is simple and must have originally been furnished with brass handles. Upon the flap that lets down is a sharply pointed inlaid star. This piece is owned by the American Antiquarian Society, Worcester, Mass.

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Card-playing was largely indulged in; even the Boston clergy did not despise it. The Rev. Thomas Harward has an early mahogany card-table in 1736. James Jackson has one of the same wood a year earlier. They must have varied greatly in workmanship, for in 1733 John Jekyl has one card-table at twelve shillings, and another of black walnut at £6. The latter costs more than twice as much as either of the mahogany ones above mentioned. They were generally square, but sometimes round and triangular. In 1722, Peter Cutler's shop goods include a round card-table, thirteen shillings. A handsome mahogany card-table with five legs, belonging to Mrs. John Marshall Holcombe, Hartford, Conn., faces page 384. A similar specimen appears on page 309. Cards frequently occur in the inventories. Fifty dozen packs belonged to James Lyndell in 1720. A shilling a pack was the price. They also appear frequently among the advertised importations.

We have seen that music was somewhat cultivated in New England during the seventeenth century. The occasional advertisements of instruments offered at public vendue and special advertisements show that they were constantly imported. For instance, Gilbert Deblois at the Crown and Comb, Queen Street, Boston, has some "good violins, English and German flutes, bows, bridges, pins, and best Roman violin strings, with setts for violoncello" (1756). In 1757 "a beautiful sett of virginals" is offered for sale, and in the next year, "a most curious neat chamber organ in a mahogany case and frame on castors, pipes gilt, with two additional barrels." In 1772 "a neat desk chamber organ" is to be sold "cheap at Mr. McLane's, Watchmaker, on the North side of the Town House."

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"A six-string bass viol for a girl with its case" is advertised in Boston ,in 1764, together with "hautboys and reeds, fiddles, a tenor violin, fiddle bows, bridges, strings and music-books." Harpsichords frequently appear, showing that the virginals were giving place to the forerunner of the pianoforte. A harpsichord made by Samuel Blyth of Salem faces page 386. In this instrument each key is set in motion by two wire strings. It is now in the Essex Institute, Salem.

Joiners, turners, carvers, upholsterers, varnishers, clockmakers and cabinet-makers existed in considerable numbers in Boston, and, if carpenters and housewrights are also taken into account, we have a list of some local craftsmen to whose labours a great deal of furniture owed its origin. Most of these were men of small estate, and, at their death, little was found in their shops either in rough timber or cabinet-ware. A partial chronological list of joiners includes Samuel Chough, 1707; Thomas Livermore, 1710; Jacob Fernside, 1716; John Cunnabel, 1724; Thomas Webb, 1728; Peter Gibbons, 1729; Daniel Ballard, 1741; John Stevens, 1745; Edward Wild, 1750; Ebenezer Clough, 1751; and John Adams, 1758. Then we have Edward Budd, 1710, and George Robinson, 1737, carvers; Matthias Smith, turner, 1714; William Howell, 1717, and John Pimm, 1773, cabinetmakers; Benjamin Davis, 1718, and George Burrill, 1721, chairmakers; Thomas Bodeley, clockmaker, 1720; Joseph Hill, varnisher, 1723; William Downe, 1753, and Joseph Gale, 1744, upholsterers.

The close scrutiny kept upon new arrivals by the town authorities was still maintained. In 1717, Joshua Tucker, a turner, and Samuel Gifford, a London upholsterer, ar-

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SIX-LEGGED HIGH CASE OF DRAWERS

From the Whipple House, Ipswich, Mass. *See page* 343.

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rived from England: they were both warned to depart. In 1739, James Murphy, a mariner and joiner, arrived from Newfoundland; and, about the same date, Theophilus Shove received permission to open a shop. On January 2, 1744, "James Atkinson, watchmaker from London, appeared and desired to open a shop in this town which is here granted, he having brought with him upwards of £500 sterling and being a gentleman of a good character." Character and means were, therefore, the qualifications for admission.

By far the majority of joiners and cabinet-makers kept no stock in trade; theirs was all bespoke work. Even the rich shopkeepers rarely had any cabinet-ware in stock. Abraham Francis, who died in 1720, worth £2,658-12-0, may be selected as a fair example. His warehouse contained no furniture for sale, except two new chests of drawers valued at £1 5.

William Howell was capable of doing the finer kinds of cabinet work, but his estate amounted to no more than £73-5-10, and the only evidence of work among his possessions consisted of walnut veneer, £8-18-7; a leaf of a tea-table, £0-7-6; a clock and head-case, £17-6-3; and twelve pillars for a chest of drawers, £0-9-0. An entry in Samuel Sewall's diary reads; "August 3, 1714. John Cunable takes measure for a window in my wive's Bed-Chamber to the North-east, because of so many buildings darkening us to the South-west. August 4th, Howell, the Cabinet-maker, takes down the closet that stands in the corner to make way for the window." We have already seen that the joiners and cabinet-makers of the day were also glaziers, and the above extract shows that labour was not specialized in these various branches.

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The native joiners were evidently still making furniture with the old black applied ornaments and black knob-handles. Howell's "twelve pillars" were probably of this nature, and in that case their relatively high price warrants the supposition that they may have been of ebony. It is plain that the use of brass, instead of black wood for relief and contrast of colour, was not the rule yet in the ordinary home, since that metal often receives special mention when it occurs. Thus, in 1710, the appraiser notes a "chest of drawers with brasses, £4-10-0," belonging to Elisha Webb of Charlestown.

The widow of Sir William Phipps married Peter Sergeant, Esq., who died in 1714. The latter seems to have been engaged in some branch of this business. His personalty included fifty red cedar boards, 3,290 feet of diamond-cut glass, 600 feet squares, a large beam and an ebony post. The latter was valued at ten shillings, and its presence shows that it was possible to use real ebony in the applied ornaments and inlays of the old styles of furniture that the new had not yet entirely supplanted.

The corner chair, painted white with mat bottom, shown on page 393 and belonging to the Worcester Society of Antiquity, was originally the property of Benjamin Vassal, and may have been made by him, for he was a cabinet-maker by trade. He was born in 1742 and died in 1828. At the beginning of the Revolution, he took up arms and served in the American army until the close of the war, He became first lieutenant. In 1780 he lived in Charlton, and in 1817 in Oxford, Mass. It is thought that he was a native of Scituate, Mass.

During the first half of the century, it will have been noticed that the set of cane or other chairs in the dining-

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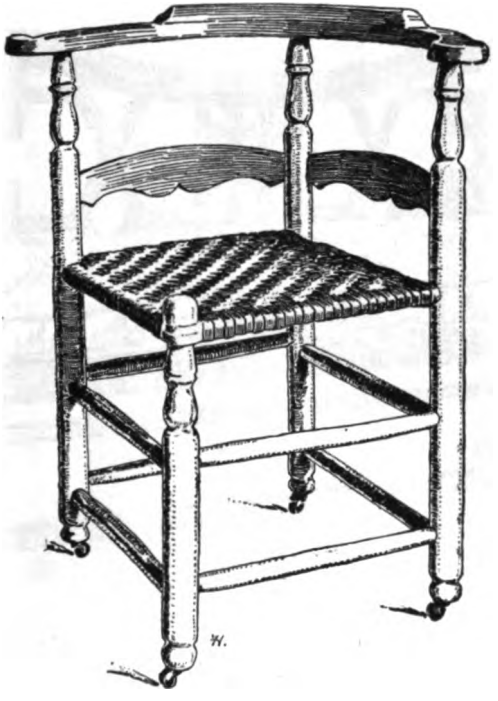
room or parlour is nearly always accompanied by the "couch and squab." The settee also assumes prominence with the advent of mahogany. Fine examples of the latter will be reproduced in the Chippendale chapter. A quaint settee with openwork back in the Chinese taste, of native make,



CORNER CHAIR

Made by Benjamin Vassall. Now owned by the Worcester Society of Antiquity, Worcester, Mass. See page 392.

is given on page 394. It was originally in the Brattle Street Church, Boston, and is now owned by the Massachusetts Historical Society, Boston.

The chairs made by the native chair-makers were principally of the cheaper kinds. The only material owned by George Burrill (1721) was about seven pounds' worth of "timber and flags."

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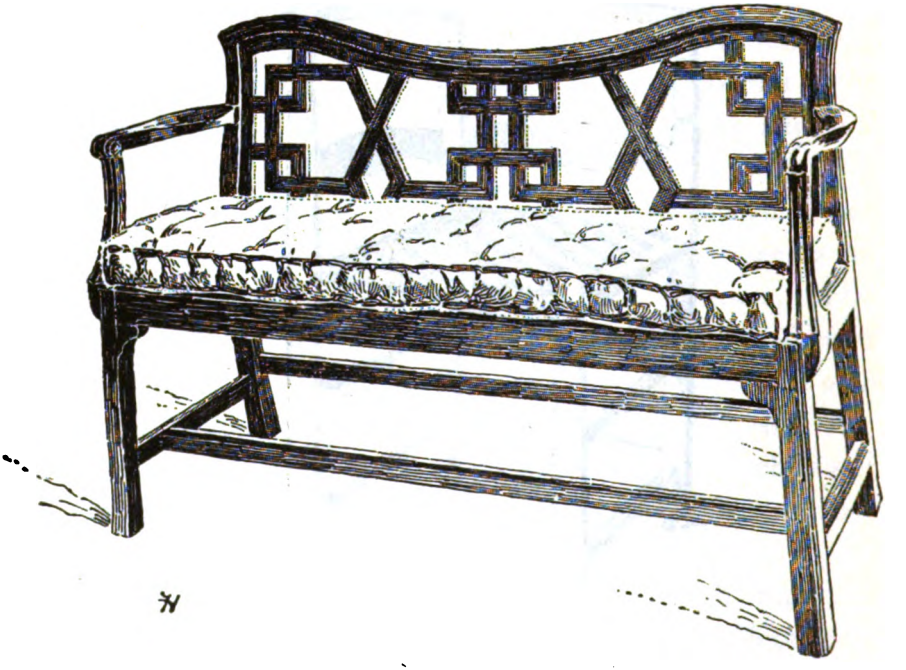
Peter Gibbon (1729) has a "chest of drawers not finished" in his shop, but nothing else. Edward Weld's shop (1751) contained only two boxes, a writing-desk, two bedsteads, a frame of a table and a frame of a case of drawers. These totalled only sixteen shillings in all. In the shop chamber there was some walnut and pine timber, and



SETTEE FROM THE BRATTLE STREET CHURCH, BOSTON
Now owned by the Massachusetts Historical Society, Boston. See page 393.

some refuse boards. Daniel Ballard (1741), whose estate amounted to nearly £1,500, had a large stock of upholstery goods worth £380, and almost £100 worth of boards, mouldings, panels, etc., but no cabinet work finished or in course of construction.

The upholsterers sometimes had chairs, sofas and beds for sale. Thomas Baxter's stock (1751) included various stuffs used for coverings, webbing, bed-ticks, couch-bot-

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toms, suits of curtains, braid and binding, tassels and fringe, blankets, counterpanes and coverlids. One suit of harrateen curtains came to £42; £25 is also set down to woodwork for a bed. This is so far above the average price of bedsteads that this one must have been richly carved. As a rule, about ninety per cent. of the cost of a bed is due to

CHERRY CHEST OF DRAWERS

Owned by Thompson S. Grant, Esq., Enfield, Conn. See page 337.

the feather bedding and hangings and coverings. Twenty-nine chairs, worth £80-10-0, are also among Mr. Baxter's goods. These again are unusually expensive.

Black walnut was the favourite wood for chair frames until quite late in our period, and mahogany never entirely supplanted it. The carved frames of all the new designs as they arose were executed in this timber and they were upholstered with almost an infinite variety of materials.

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The walnut frames were more frequently seated with leather and fine cane than with anything else all through this period. Walnut backs with rush bottoms occur, and these are by no means cheap. The Turkey-work chair lasts till surprisingly late.

The above kinds were all made by native workers.

CORNER CHAIR OWNED BY DANIEL BLISS (1756) AND TWO CHAIRS MADE BY JOSEPH HOSMER (CABINET-MAKERS)
Owned by the Concord Antiquarian Society, Concord. See page 398.

Although no mahogany furniture appears in the shops of any of the above named makers, we know that they used that wood to some extent. Among other evidence on this point is an advertisement in 1741 that a parcel of mahogany planks is to be sold by Nathaniel Cunningham at Belcher's Wharf; and Robert Stidman's goods (1751) include 859 feet of mahogany. This was valued at the high figure of five shillings and sixpence per foot. Such sales were frequent in New York at this period (see page 285).

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MAPLE CHEST-UPON-CHEST OF DRAWERS

From the Bannister family; now owned by the Newburyport Historical Society, Newburyport, Mass. See page 398.

About that date, maple begins to be employed much more frequently in native work than hitherto. Some of the maple furniture recorded between 1740 and 1770 comprises tables, bedsteads, desks and bookcases, round chairs, chest of drawers and table, round tea-table, couch, and chairs with flag and leather bottoms. Generally the maple furniture is cheaper than the black walnut, but sometimes

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carving rendered it expensive. In 1749, one set of six chairs with flag bottoms amounts to twelve pounds. In 1762, nine with rush bottoms cost only a shilling each. Cherry is quite scarce; in 1749 Mr. Nathaniel Martyn owns a desk of that wood that is appraised at fifteen pounds. Birch is occasionally met with. Six black birch chairs come to eight pounds in 1751.

A chest-upon-chest of maple appears on page 397. The bottom chest has a swell front, and the legs are slightly *bombé*. This piece belonged to the Bannister family and is now in the rooms of the Newburyport Historical Society. It is probably of native workmanship, as is the six-legged case of drawers facing page 390.

It is somewhat remarkable that none of the native makers whose names we have cited should have advertised in the papers as their brethren in New York did. The furniture that is advertised either comes under the hammer at the decease or departure of the owner, or else has lately been imported. The importations after 1750 largely increased. In October, 1767, at a public meeting in Faneuil Hall, it was declared that "the excessive use of Foreign Superfluities is the chief cause of the distressed state of this town;" means were to be taken to lessen the use of a list of imports including household furniture, clocks and watches.

Two chairs made by a native cabinet-maker, Joseph Hosmer, are represented on page 396 with a corner chair that belonged to Daniel Bliss (1756). These two rush-bottom chairs differ greatly in the shape and ornamentation of their backs. Another chair, a Windsor, of the kind called "comb back," facing page 370 was made in all probability by a local workman. It was used by Ezra

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Ripley as a writing-chair and subsequently by Nathaniel Hawthorne. All four of these specimens are owned by the Concord Antiquarian Society, Concord.

Besides the best timber, all the mounts and fittings necessary for the production of the most fashionable cabinet-ware of the day were on sale in the shops of the native braziers. One of the latter was Jonathan Jackson, who left an estate of more than eight thousand pounds sterling in 1736. Besides desk and chest hinges and locks, his supplies for local cabinet-makers included one hundred and twenty-three dozen drops that varied in cost from eight and a half to thirteen and a half pence per dozen. The brass escutcheons that accompanied them varied from nine to twenty-three pence per dozen. There were also twenty dozen brass handles from twenty-seven to thirty-four pence per dozen. The handles thus cost twice as much as the drops. Among this brazier's native wares, it is noticeable that there are no brass furniture fittings. The prices are given in sterling money which, at that date, was six times the value of old tenor. Mr. Jackson's widow, Mary, and son, William, kept on the business. In 1756, they live at the Brazen Head, in Cornhill, and advertise the following importations from London and Bristol: "All sorts of hardware, door locks and hinges, desk and bookcase furniture, viz., handles and escutcheons of various sorts, desk and bookcase locks, desk buttons, clock case hinges, furniture for tea chests, brass and iron table ketches, London glue, brass and iron desk hinges."

Two years later, Edward Jackson, another member of the family, also a brazier, died worth nearly six thousand pounds. Included in his stock were neat polished brass handles at three shillings, and suitable escutcheons at eighteen

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pence per dozen; about one-hundred-and-seventy thousand Rosehead nails for chairs; eighty-four dozen solid drops and half as many escutcheons; other brass handles and "bright" and brass desk hinges. The brazier's trade seems to have been very profitable, for we find another widow, Mrs. Sarah Dolbear, who carried on her husband's business, and died worth £30,000. The shop contained hollow brass ring drops, and solid drops with wires; brass escutcheons, common brass handles (worth slightly more than the sold drop); complete sets of desk and bookcase furnishings; iron desk locks and hinges; and brass chair nails with long shanks, at four shillings per thousand. Some of the desk and bookcase mounts cost ten shillings, and others £1 per set. From this we gather that the old "drops" were being supplanted in public favour by handles of new designs, and that the conventional Tudor rose, that has been such a favourite decorative feature in the old carved oak, was now repeated in brass along the edges of the chair seats.

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VI

THE FURNITURE OF OUR FORE-FATHERS

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CARVED EBONY CABINET

Owned by Mrs. Caleb T. Smith, Smithtown, L. I. *See page* 416.

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART VI

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
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FRONTISPIECE: CARVED EBONY CABINET FACING iii

This massive piece of carved ebony was brought from China and is part of a magnificent collection of Chinese furniture that was got together by Mr. Caleb T. Smith during his residence at Canton from 1850 to 1870. Every piece came from the house of some mandarin of high rank. The present piece belonged to one Houqua. The other pieces comprise a large round centre table, two sofas, two armchairs, six high-back chairs, two high stands with antique bronzes, two low stands and various other articles. When the owner wanted certain repairs made upon arrival, he was told by experienced American cabinet-makers that there were no instruments manufactured of fine enough steel and temper here to work such wood, which is like stone. The form of this piece of furniture is curiously interesting in that it generically resembles the *dressoirs* and livery cupboards of the seventeenth century. The china displayed upon the shelves is of the very choicest varieties, and was brought in at the same time. E. S.

BOULLE TABLE . . . . . FACING 403

Boulle table, the inlay of tortoise-shell and of brass or a metallic alloy resembling German silver, and a richly coloured stained veneer of wood. The elaborateness of the veneering is completed by very rich gilded bronze appliques, those at the heads of the four legs being of peculiar richness. It is probable that an examination of these pieces would show the stamp of some well-known worker in bronze of the reign of Louis XIV. R. Sturgis.

BOULLE SECRETARY AND CABINET . FACING 406

Writing-desk with cabinet above, of which, however, the uppermost member is missing. This elaborate piece of furniture is inlaid in the style of that Boulle work with tortoise-shell and metal which makes one of the glories of the reign of Louis XIV. The work before us is of a date difficult to fix as the appliques seem to be hardly of the same date as the very beautiful and delicate scrollwork of the inlays. R. Sturgis.

BOULLE CABINET . . . . . FACING 407

Cabinet with richly carved open stand, the body containing ten small drawers and a central cabinet opening with doors, and a gallery of unusual height and prominence. This piece is in many ways unusual in design, for, although the separate parts are familiar, their combination is surprising and yet agreeably so, for the general proportions are extremely good. There is no Boulle work properly so-called in the piece before us, but the rounded table-like masses which adorn the fronts of the drawers and the panels of the doors would be insufferable in polished wood, while in the delicate translucent and richly veined material, tortoise-shell, they are in a sense attractive and form a useful centre for the elaborate sculpture around them. The colonnettes are sheathed with a veneer of tortoise-shell. The elaborate carving in light material, and the rippled pattern of the mouldings which form the frame

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enclosing each panel, whether forming the front of the drawer or the surface of the door, are of earlier date than this use of tortoise-shell would suggest. There is something about the general design also which suggests a seventeenth-century piece In fact, if this chest of drawers and cupboards dates from a time later than the reign of Louis XIV. (1715) it is assuredly the work of a cabinet-maker with strong traditional tendencies and one who longed to retain the designs of his boyhood. In a piece less elaborate and costly the student would be inclined to note the probability of its having been made somewhere in the provinces, far away from Paris; for it is well known that the style of design and of carving would be retained long in the south in Brittany or in Burgundy after it had changed seriously at the centre. R. Sturgis.

MAHOGANY CHAIR 409

Mahogany chair of which the back has a single broad slat pierced in suggestion of scroll-work with just so much reference to the broken and interrupted scrolls of the rococo style as would be attractive in an epoch which had not yet forgotten the illogical brilliancy of that class of work. The rococo was pretty nearly abandoned in France as early as 1760, but it might easily have lingered in England, from whence this chair was undoubtedly brought, twenty-five years longer; it is therefore not remarkable to see these lingering traces of its passage. The front legs are of perfectly well-managed curves with claw-and-ball feet. It is interesting to see the great added weight and solidity given to the wood where it is most elaborately cut away into supposedly graceful shapes. R. Sturgis.

CHAIR 413

This chair is to be compared with the one shown on page 409 as being almost precisely similar in the character of its back, while the front legs are as square and plain as the others were elaborate. Moreover, there is reason for square and solid legs; there are stretching-pieces which connect the four legs with one another and make the whole piece very solid. It is easy to see that the demand for as obviously durable and massive a piece as this would be contemporary with the demand for the more graceful and finished type shown in the former example. R. Sturgis.

MAHOGANY CHAIRS 414

Two chairs, in the form of which the two different types shown on pages 409 and 413, are reproduced.

It will be understood that in all these chairs the seat is separate; usually a plank with a stuffed cushion secured to it, the plank forming the under side of the cushion. A somewhat later arrangement is the substitution for the solid panel of an open frame with strips of webbing carried from side to side. This, when introduced, was found to give the cushion greater softness and to produce a more agreeable seat.

In all these inserted cushions there is a certain air of fitness, the soft part of the chair obviously separate from the frame and easily movable. It is, in taste and propriety, a fashion superior to that in which the cushion is nailed fast to the outside of the frame. R. Sturgis.

CARVED EBONY CHAIRS AND TABLE . FACING 416

These pieces come from the same collection as that on the frontispiece. The form of the chairs is very much like some of those of the Queen Anne period and shows the origin of the models of that date. The magnificently carved ball-and-claw foot table is as ornate as any similar pattern of the Chippendale school. The chairs are stuffed and covered with dark blue satin with woven Oriental figure and landscape subjects in various colours. E. S.

MAHOGANY CHAIRS 417

Two mahogany armchairs, the style of which is closely in accordance with that of the chair page 409 and one of the two page 414. The intelligence of the designs which we associate with Chippendale and his immediate successors in English furniture-making is hardly to be appreciated until one notes the perfect fitness of those designs to the enlarged form required by an armchair. It is hard to say whether the smaller or the larger piece of furniture is the more effective; and yet the design cannot be said to have undergone notable modification. R. Sturgis.

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MAHOGANY CHAIR 420

A chair of the same epoch as the pieces represented on previous pages, but modified by pierced patterns in the stretching-pieces which are made of thin boards for the purpose of receiving this kind of ornamentation. The same patterns are reproduced in mere sinkings in the front legs. The design of the piece is not improved by these ornaments. It is an experience constantly recurring in the examination of styles of art—the attempts of workmen to escape from the uniformity of design observed in the more important works of the time. Once in a thousand instances the innovation succeeds, and a new style succeeds to the old one after existing for a while contemporaneously with it. R. Sturgis.

CHIPPENDALE CHAIR 423

Chair in which the forms given on page 413 and page 420 are repeated with but slight alteration while, however, the prominent surfaces of the woodwork are covered with the most delicate sculpture in low relief. The front of the chair, legs and rail, is so beautifully wrought, with such good taste as well as ingenuity, that one cannot but regret that the eighteenth century seldom attempted such refined sculpture in buildings or in furniture of greater size and pretension. R. Sturgis.

SET OF LACQUER TABLES AND CARVED EBONY CHAIR . . . . . FACING 417

These pieces belong to the same collection as that in the frontispiece and those facing page 416. The form of the chair with cabriole legs, claw feet and carved heads terminating the arms is one that frequently occurs in English furniture of the eighteenth century. It is upholstered in crimson satin. On the lacquer tables is a large bowl of the rarest porcelain along the rim of which is a border divided into symmetrical lengths, each containing a different picture. E. S.

MAHOGANY CHAIRS 427

Chair and armchair of mahogany forming part of the same set, though the coverings of the seat are now different. What was said above in connection with the cut on page 417 applies with force to these two pieces. The entire fitness of the design to both forms is especially worthy of note. R. Sturgis.

ARMCHAIR AND TWO SHERATON CHAIRS . . 429

Armchair which in all respects resembles those shown in previous illustrations of this Part. Two chairs of different patterns and of somewhat later date than the pieces found on the pages above. The designs resemble those shown in Sheraton's "drawing-book," which is indeed of a later date than the Chippendale contributions to decorative art. R. Sturgis.

"CHINESE" SETTEE . . . . . FACING 430

This handsome settee is an excellent example of the "Chinese" style of Chippendale work which is fully discussed in the text. The frame is of mahogany, handsomely carved, and the seat is cane, in accordance with Chippendale's instructions. Probably this was originally intended for a summer-house, the suggestions of umbrellas in the top and temple bells in the hanging ornaments occurring often in the furniture designed for garden pavilions, etc. There are several armchairs of identical design belonging to this set. E. S.

CHIPPENDALE BOOKCASE AND SECRETARY . FACING 431

Library bookcase, the lower part containing fifteen drawers, in addition to the usual writing-desk with dropping shelf and the fittings of the scrutoir; while the upper part has the usual distribution of glass doors with light wooden sash-bars. It is probable that the upper part, if not the lower, is separable into three pieces for convenience of transportation, and undoubtedly the whole uppermost member—the cornice, as we call it in recent times—can be removed, as it is nothing but a simulacrum, representing no essential part of the piece of furniture. This piece of about 1810, though with certain minor details which suggest an earlier time, is most attractive for its simplicity, the general grace of its proportions, and

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the evident air of being a thoroughly workmanlike and most useful piece of furniture for the library. The more precious or more delicately bound books even of a large collection would find room behind those glass doors, and the small prints, the notes and documents even of a busy literary student might find room in these numerous drawers. R. Sturgis.

CHIPPENDALE CHAIR AND HEPPELWHITE CARD-TABLE 433

Round table of most successful and admirable design, a gem of simplicity and refinement. The inlays in light-coloured wood are almost characteristic of Heppelwhite. The chairs shown on pages 413 and 423 appeal perhaps more strongly to the sense of admiration for stately designs than the present one—they may be thought more fit for a splendidly-furnished drawing-room. There is in the nature of the design nothing to put this one into a place of inferiority. R. Sturgis.

SETTEE . . . . . FACING 434

Double-chair of carved walnut, a piece to be compared with that in the lower part of the Plate opposite page 448; in connection with which there is given some statement of the different meanings of the word settee often applied to such pieces as this. In the present case the carving is of unusual interest. It is rare that mascarons are introduced into work of this epoch (about 1780), and still more rare that the end of a member should be carved into an elaborate head, as seen in the arms of the present sofa. These dragon-heads are evidently studied from Oriental, probably Chinese, originals, but the heads from which the mascarons of the sofa legs were taken were of European character, however remote and impossible to trace may be their primal origin. The forms of this piece are those of the famous Chippendale, but the carving is, to say the least, unusual in work of his, and it seems not impossible that an American joiner with Chippendale's book before him should have produced such a piece. R. Sturgis.

CHIPPENDALE AND SHERATON CHAIRS . . . 435

The two central chairs are of Chippendale design; the one to the extreme right is a Sheraton with the lyre-shaped open panel; the chair to the extreme left belongs to the early nineteenth century. These are sufficiently described in the text. E. S.

WRITING-CABINET AND TWO TABLES . FACING 435

Small case of drawers with writing-desk decorated with carving and with the original brass handles. This piece of the closing years of the eighteenth century is somewhat unusual in its small size and in the curious repetition on a small scale of the parts of a two-bodied piece —a chest upon chest or *bahut à deux corps*. The whole piece stands but little higher than the modern writing-desk, and yet, in the small space allowed there are three drawers, of which the lowermost is raised above the floor by the whole height of the supporting feet.

The two stands with deep tops are interesting as unusually rich examples of the table with rim. The square table has this raised rim so pierced and of such comparative height that although it is not vertical, not at right angles with the top, it may with propriety be called a gallery. This, of course, has been added to the top, and fitted on with careful dowelling and glue. The other stand has the rim worked out of the solid precisely in the same way that the carving in the middle has been done, the whole top being either a single piece of wood, or else built up by the setting edge to edge of different pieces of plank made one by the well-known arts of the joiner. The tripod stands and pedestals are very beautifully designed and prettily carved. R. Sturgis.

DOUBLE CORNER CHAIR 439

Elaborate corner chair so designed that it presents an equally decorative aspect on every side; unusual in this and still more unusual in having the secondary or upper back, which may perhaps be an after thought or perhaps a special provision made for one who desired support for the head. The complicated form has not been mastered by the designer. Its essential clumsiness has not been overcome; but the beauty of the workmanship, and the delicacy of the design shown in the turned uprights and stretching-pieces and in the carefully modelled and carved legs, give this armchair a high place as a piece of decorative art. R. Sturgis.

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MAHOGANY TABLE AND TEA-KETTLE STANDS

FACING 440

Two mahogany pedestal tables, and a stand with "gallery" enclosing the top. All three of these pieces are of the pedestal type, the upright pillar being supported by a tripod of three gracefully shaped legs. The beauty and the long continued permanence of this type of support is commented on in connection with the illustrations of Part V. The designers of the time, having this entirely satisfactory principle to go upon, were never tired of working out the possible varieties of form and carved detail. Thus, the table on the left depends entirely on turning for the decoration of the pedestal, and the three legs are cut out of thin board and are simply rounded at top and bottom; the outlines remaining, however, extremely graceful and appropriate; while the stand with a little pierced railing around the top has the pedestal elaborately fluted above and reeded in spiral form below, with the three legs carved with a graceful adaptation of acanthus leafage. The larger table in the middle has a carved coat-of-arms which, however, lacks the crest. R. Sturgis.

CHAIR 444

A chair of later design than those shown on pages 409, 413 *et seq.* As mere matter of composition, this is in no respect an advance upon the earlier pieces, but there is an increased delicacy in the parts of the back, partly real and resulting from their slenderness, and partly apparent, coming from their very delicate moulding. The plain square legs are moulded and the mouldings cut across into little pyramids like mediæval dog-teeth, an attractive treatment when more elaborate carving cannot be had. R. Sturgis.

MAHOGANY CHAIR 447

This chair is one of a set that was probably made about the middle of the eighteenth century. It may have been made by a Charleston cabinet-maker; it is almost identical with another chair on page 148, which also comes from Charleston. This piece is upholstered with dark red leather fixed with brass studs. E. S.

CHIPPENDALE STANDS . . . FACING 441

Three pieces ascribed to Chippendale, namely, tall stand with open "gallery" around the top and pierced and carved uprights; low stand with raised moulded edge worked in the solid; and closed case possibly for keeping music. Such pieces as the taller of these stands were often called candle-stands; that eighteenth-century term curiously repeating the proper and original sense of the Latin word *candelabrum*; for those who have studied in modern museums will remember the ponderous and richly carved marble pieces five feet high, as well as the slender bronze uprights of the same or even greater altitude, which were used simply to support the feeble lamps of the Roman Imperial time. The small flame of a candle or lamp is doubled in efficacy by being set rather high in a place, where the unceiled walls and the low ceiling receive and reflect the full force of its illumination. Such a stand as the present, about three feet six inches high, would serve rather as a piece to hold the light by which one would wish to read, for a candle set upon it would be at the right height for a seated reader. The low stand, perhaps two feet in height, is a piece useful in a thousand ways. In connection with the plates of Part V, there is comment on the tripod feet and the solid moulded edges of such pieces. R. Sturgis.

SETTEE . . . . . FACING 441

Double-chair sofa of Chippendale style, with an unusual amount of sculpture added. Such pieces were called at the time simply "double chairs," and if the term settee was also applied to them, that word was used equally for other very different pieces, or parts of pieces. Thus (and this is an interesting point) the word settee was used for the small three-cornered seats worked into the two ends of very long sofas, such as were made for the great *salons* of France, and sometimes imitated in England. These pieces were like a sofa to which two corner chairs had been added, one at each of the two ends, the whole worked into one design which was sometimes very spirited and successful; and the whole was then called, in England, a sofa with settees. The present writer has heard the name applied in old country houses to the settles set upon rockers—pieces like a rocking-chair made for two or three occupants. Out-of-door garden seats long enough for two, and settles of the true

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antique fireside pattern, are called by that name. In fact, anything which can be used for sitting upon and which is not a chair in the ordinary sense of the word, may, it appears, be called a settee.

The present piece is unusual in that while the forms are rather simple, there is an unusual amount of naturalistic carving worked upon the front face of each bar or separate piece which goes to make up the back. R. Sturgis.

MIRRORS . . . . . FACING 450

These mirrors are of various dates, ranging from early in the century till the close of the Chippendale period. The top one on the right, showing the bird at the top, is a good example of the spikiness of the characteristic Chippendale carving. The rest are comparatively simple in design and workmanship, and were to be found in homes that were not necessarily luxurious. E. S.

SCREEN, TABLE AND CHAIR 451

The screen is a beautifully embroidered floral design, and is an excellent specimen of the more elaborate needlework done by the ladies of the eighteenth century. It should be compared with the screen, worked in 1776, shown on page 311. The claw-and-ball tripod table is a common form of the middle of the century, and the chair is one of the more graceful models designed by Heppelwhite. It is stuffed, and covered with crimson damask. This is the chair that Heppelwhite designates as "cabriole." E. S.

FIELD-BED 454

Four-post bedstead with low and slender posts carrying the skeleton of an elaborate canopy or ciel. The idea is that as the posts are short, the tester shall be arched up high in the middle. This piece as compared with the massive and rich four-posters of Part V is curious in this, that the posts of the head-board are of precisely the same design as those of the foot, except that the latter have a single passage of reeding in the most prominent part. R. Sturgis.

BOOKCASE AND SECRETARY . . . FACING 451

Bookcase and scrutoir with drawers below, the glass of the doors lined with some textile material, the bookcase so much less deep than the lower part of the case that a broad shelf is provided in front of the bookcase doors. The writing-shelf is the inside of the dropping front cover which, when closed, completes the design of the piece. The suggestion of Gothic window tracery in the form of the sash bars seems to imply an epoch of about 1820, although in Sheraton's dated designs of 1812 some approach to it may be found. In England, where the practice of what was thought to be Gothic art has never been abandoned altogether, such a way of treating the slender bars of glazed sash may have occurred to the designer at almost any time. R. Sturgis.

CHAIRS 457

Chair and armchair of the type characteristic of drawing-room furniture in the time of George III. and George IV. The suggestion of the form is evidently classical, taken from the Greco-Roman forms studied by the French artists of the First Empire. Indeed, the forms of these English chairs are closely akin to those in use within Napoleon's sphere of influence. The design has in it a certain grave respectability appropriate enough to the rooms of English citizens of the wealthier class at a time when decorative art was at the very lowest ebb which it has ever reached in western Europe since the revival of art in the tenth century. R. Sturgis.

INLAID SIDEBOARD . . . . FACING 458

Small sideboard with three knife-cases. This sideboard is of very unusual character in that it is arranged as if for travel or for easy removal from place to place. That which appears in the picture as the back of the sideboard and supports four shelves, each having a bracket to support it, is in reality the hinged cover which on occasion can be shut down upon the box below. The shelves are all adjustable themselves to the raised upper part or cover

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and are hinged as are their brackets, these last having spring holders which keep them in place when they are once opened. The side shelves drop like the leaves of a Pembroke table and are supported, when raised, by sliding strips which disappear in the body of the piece. The whole thing is inlaid with delicate woods much in the style of Heppelwhite, but with more use of floral ornament than is usual with him.

The knife-cases are of unusually elaborate design, this richness of aspect being caused mainly by the very finely wrought metal mountings. There are three delicate little feet to each piece and the attachment of these to the body, the striking plates of the drop handles on the sides and of the sloping top, and most of all, the scutcheon and hasp piece of the lock are remarkable pieces of delicate work. One looks in vain among these rich and fantastic scrolls for a cipher or even a single initial. All is abstract and made without reference to any particular owner—something unusual in pieces of such varied beauty. R. Sturgis.

MAHOGANY CHAIR 461

Chair with legs and cross bars as plain as any that we have to do with in this study, but with a back elaborately wrought as if in further development of the style adopted in the chairs shown on pages 409, 413, and elsewhere. The design of the present chair may be thought even more constructional than those in that it is more obviously made of slender bars wrought into shape instead of a broad pierced slat. R. Sturgis.

ADAM CHAIRS 463

Chairs and armchair, the two pieces on the left and in the middle having much the same Imperial character as those on page 457. R. Sturgis.

HEPPELWHITE CHAIR 465

Chair which should be compared with that on page 461. There is the same desire to obtain curved forms in the back, and to give the combination of these a shape which reminds one of the outline of a shield. The mediæval pointed *écu* has always been attractive to moderns, and wherever an excuse offers to bring it in, as in the scutcheon of a keyhole, the flat plate of a sconce, or as here, the mere bounding outline of a series of bars, it is seized upon eagerly and retained entire. The legs of this chair are prettily inlaid with light-coloured wood. R. Sturgis.

HEPPELWHITE SOFA . . . . FACING 459

Sofa of about 1780, with no woodwork showing except the legs. Such pieces as this, which are the precursors of our modern stuffed and tufted furniture, of horsehair and springs, were not themselves so very luxurious. They were comparatively hard, and, however well stuffed were the seat, back and arms, they hardly invited to such reposeful attitudes as the nineteenth-century pieces which correspond to them. On the other hand, they were far more comely in the room, agreeing much better with the architectural lines, retaining a certain severity and dignity, and avoiding the appearance which our modern comfortable furniture almost inevitably has, of being an accidental cushion thrown down here or there, and not belonging to the apartment which it is supposed to complete. There is also in the old pieces a far better opportunity to show a finely designed piece of stuff, and in the present case that opportunity is seized. A very beautiful material with a flower pattern alternated by stripes, the whole somewhat formal and exact but of singular beauty of composition, completes this piece in a way that few recent furniture coverings would make possible. R. Sturgis.

HEPPELWHITE CHAIRS 467

Two chairs whose forms are closely in agreement with those on pages 461 and 465. Another step in the gradually increased elaboration of these pieces is shown in the shaping of projecting bases, as it were, to the front legs. This is an entirely appropriate and fitting termination of such uprights. The only doubt about its propriety is in the comparative plainness which the workmen of the period agreed in giving to the legs of their chairs. It seems to be thought, and certainly not without reason, that these should be made so as to attract the eye less than other parts of the piece. R. Sturgis.

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HEPPELWHITE SIDEBOARD . . . FACING 470

Sideboard of about 1800, and probably the work of one of the famous English makers, although probably the handles of the drawer are not of the same epoch. There is very beautiful inlay of light wood on dark in the style of that introduced by Heppelwhite during the last years of the eighteenth century.

There are three knife-cases standing on this sideboard, all of about the same date with it.

It is a curious instance of the intelligence of design shown by these later eighteenth-century artists in furniture that their pieces look well with, and also without, the almost inevitable accessories. A sideboard of this date with its perfectly flat top is evidently made to receive the spoon-bowls, knife-cases, lamps, branched candlesticks and punch bowls which belong to it, and yet the piece is not felt to be naked and incomplete without them, however well it may look when they are set upon it. R. Sturgis.

SOFA 472

Covered sofa closely agreeing in design and character with that which is shown in the plate opposite page 466. Here also in each of these two sofas the thickening of the legs at the bottom, as if to make a little base, is noticeable. In this case the fluting of the legs gives an additional fitness to the little bases as affording a natural means of stopping the flutes and keeping them from reaching the floor. R. Sturgis.

MAHOGANY SOFA . . . . . FACING 471

Sofa of the first twenty years of the nineteenth century, carved with the solidity and massiveness of detail peculiar to the time. R. Sturgis.

TWO CHAIRS AND A LETTER CASE 473

The chair on the left is of a design which Thomas Sheraton made peculiarly his own, the central slat being wrought into the guise of a classical vase with festoons, and this enclosed in a special arcaded open frame, reinforced in its turn by a secondary and plainer frame. The design is illogical enough, but its dignity and fitness for a room of reception and ceremony cannot be denied. The simple armchair on the right would seem to be of the design modified originally from the Windsor chair. Thus might a cabinet-maker of renown deal with the simple problem which that traditional form would offer him. R. Sturgis.

SHERATON CHAIR 475

A chair but slightly modified from the design shown on the left, page 473. This is another instance of a design, giving satisfaction to its maker and therefore played with, treated in different ways with but slight change of detail, and always with pleasure to workman and to purchaser. R. Sturgis.

SHERATON SOFA 479

Sofa of very fine and agreeable form; but the piece is in reality a completely covered sofa, with the wooden frame as completely concealed as is the stout wire frame of our modern *rembourré* style. The strip along the back is a mere adjunct to the actual framing-piece concealed by the stuff and that of the arms is even more slender, and as it were a wooden binding put on where a piece of passementerie might equally well have been used. R. Sturgis.

MAHOGANY INLAID SIDEBOARD AND CHIPPENDALE CHAIRS . . . . FACING 480

Sideboard and two chairs; the chairs of about 1780, probably Chippendale of a simple pattern; the sideboard somewhat later, probably 1805, perhaps by Heppelwhite, retaining some of its original hardware and unrestored. Upon the sideboard are two knife-cases of polished wood, one open to show the interior arrangement.

The sideboard is of singular beauty of design. The reeding of the legs would be alone recommendation enough to an ardent collector or student, for it is very rare that this detail

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is so simple and successfully managed. The rounded member which forms one of the legs below forms above a perfectly well adapted corner-piece, and in another case an equally fitting division between the central mass and the side cupboards. The beauty of proportion and grace of outline of this piece are unsurpassed in pieces of this style and epoch. R. Sturgis.

WORK-TABLE 481

Work-table; that is to say, a table in which a lower drawer has suspended from it and replacing a wooden bottom, some much larger receptacle which might, as in this case, be of stuff, silk, or some more costly textile material, and finished with a fringe. The piece on page 485 is of a different character, and the two show very well the tables used by ladies at a time when it was customary to have some pretty sewing work ready to carry on in the reception or sitting-room. Those were the days when there was not quite the same demand for constant amusement as is known in the twentieth century. The ladies of the time expected to make some sort of dainty occupation of work which had to be done or might be thought to need doing. The table itself is in this case extremely interesting, with prettily applied carving, which in itself is of merit. R. Sturgis.

WORK-TABLE 483

Work-table in which the triple design of the wooden frame allows equally for each of two possible distributions. The side pieces above may be work-boxes, that is, little tills for the keeping of spools, scissors, and the rest—what a sailor would call the ditty boxes—and the centre compartment being open allowed the arm to reach into the silk bag below. The other arrangement allowed by this table is a division of three bags with three separate openings to them from above, and a single cover to all three. R. Sturgis.

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THE FURNITURE OF OUR FOREFATHERS

Part VI

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BOULLE TABLE

Originally belonging to the Breaux family, New Orleans; now owned by Mrs. Andrew Symonds, Charleston, S. C. *See page 407.*

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THE FURNITURE OF OUR FOREFATHERS

Part VI. Chippendale

AND OTHER GREAT CABINET-MAKERS OF THE EIGHTEENTH CENTURY

THE family of Boulle (written also Boule and Bühl) acquired great fame as cabinet-makers in the seventeenth century. The most celebrated was André-Charles, the son of Jean, and the nephew of Pierre Boulle. These elder Boulles bore the title of "*menusiers du roi*" and lived at the Louvre.

André-Charles Boulle, native of Paris, architect, painter, and sculptor in mosaic, born November 10th, 1642, died in Paris in the galleries of the Louvre, where he had had the honour of residing since 1672.

Boulle was not the originator of the style that bears his name: he carried it to such perfection, however, that it will always be associated with him. Long before Boulle began to work, Cardinal Mazarin owned a cabinet of tortoise-shell and ebony, outlined with copper-gilt and supported on copper-gilt monsters. This was still further or-

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namented with copper-gilt masques, cartouches, foliage, animals, and figures in bas-relief representing various fables from Ovid. From the reign of Henri IV., but more especially that of Louis XIII., there had been a growing use of metal in combination with wood, and the liking for and use of luxurious furniture, constructed of precious metals and richly decorated, was greatly fostered by Anne of Austria and Cardinal Mazarin. The latter owned furniture of the most sumptuous description. At this period, the rich financiers furnished their homes with silver furniture,—a fashion brought over the Pyrenees with the daughter of Philip III. on her marriage with the Dauphin, afterwards Louis XIV.

Furniture under the latter monarch soon outshone that of past reigns, although, for the most part, it was sculptured in wood and gilt rather than chiselled out of metal. The King was not the only one to enjoy luxurious articles; as an example, we may recall the superb bed-room set of silver presented to Mlle. d'Aumont on her marriage with M. de Beringhen. Indeed there was so much extravagance that sumptuary laws were passed.

Furniture in precious metals had its influence as well as its comparatively short day, and wooden furniture was gilded and silvered in imitation of it. The furniture in the reign of the *grand monarque* was principally gilded: gold glittered everywhere.

In 1667, the *Manufacture royalle des Meubles de la Couronne*—in other words, the Gobelin Manufactory (taking its name from the Gobelen brothers of Flanders)—was founded. The intention of the King and his minister of finance, Colbert, was to adorn the royal palaces with furniture hangings, bronze, mosaics, etc., etc., of the greatest

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splendour. The manufactory was placed under the direction of the famous painter Le Brun, who, in this capacity, gave French art a character of unity so perfect and complete as to impose French styles all over Europe. A vast number of artists and artisans worked under one governing idea. Boulle was made "*ébéniste, ciseleur, et marqueteur ordinaire du Roy*," and devoted himself to producing the furniture so well in harmony with the magnificence of Versailles, Marly, and other palaces of the King and his courtiers.

Boulle's furniture consists almost exclusively of armoires, consoles, tables and desks,—such forms as present large surfaces for decoration. It naturally follows that his designs are frequently four-square and heavy; yet they often take the curved, or *bombé* shape, and it is not uncommon to find the legs of his tables joined by the X-shaped stretcher. His cases for clocks are also valued.

"No one would refuse to admit," says a modern French critic, "that the architecture is the least remarkable part of the creations of this celebrated artist. His great merit, independently of the perfection of the work of his *ébénisterie*, must be sought elsewhere. Boulle is a colourist in his art more than a designer. The contours of his furniture are often heavy and he added nothing new. You may find all the elements in the immense work of Le Brun, the great master of decorative art under Louis XIV. The superiority and the originality of this cabinet-maker consists in the admirable combination of the bronze and the copper with the background of the furniture which he understood how to vary infinitely by the multiplicity of incrustations and mosaics upon the groundwork of oak and chestnut. This was his palette, from which he drew his

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surprising effects and on which he played with his consummate virtuosity; it is to this that he owes his legitimate renown, greater even in England than it is in France."

Boulle's work is an intarsia or marquetry of tortoise-shell and metals. Ebony or oak forms the framework or background for the decoration. The designs of the ornaments of thin brass, or white metal, are usually branches of foliage or scrolls, and are sometimes elaborately engraved. Frequently these metal ornaments are fastened to the bed of wood with small brass nails, hammered flat, and afterwards chased, so that they are invisible. The method of incrustation was as follows: the workman superimposed a plate of metal and a plate of shell of equal size and thickness, and, after having traced his design upon this, cut the pattern out with a saw. He then had four ornamental designs, or patterns, two of which were hollowed out. Into the hollowed out tortoise-shell pattern he would fit the corresponding metal pattern, and into the hollowed out metal pattern he would fit the corresponding tortoise-shell pattern. Two pieces of furniture were frequently made at the same time. The tortoise-shell ground with the metal inlay was considered the "first part"; and the metal ground with the tortoise-shell inlay, "the counterpart." Frequently, also, the first and second parts were mingled in the same piece of furniture. An interesting example of such balancing belonged to Sir Richard Wallace; examples of the reverse designs occur in two console tables in the Galerie d'Apollon at Versailles.

The earlier style, called "old Boulle," was costly, owing to the waste in cutting; but the expense was lessened afterwards by sawing through several thicknesses of material

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BOULLE SECRETARY AND CABINET

In Memorial Hall, Philadelphia, Pa. *See page* 408.

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BOULLE CABINET

In the Museum of Fine Arts, Boston, Mass. *See page 408.*

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and producing a number of designs at once. This process is known as "Boulle and Counter." In the "old Boulle" the shell was left in its natural colour; in the "new Boulle" it was laid on a vermilion or gilt ground. A beautiful example of the latter faces page 403. This table belongs to Mrs. Andrew Symonds of Charleston, S. C., having descended to her through the Breaux family of New Orleans. The shell used is that of the hawk's-bill turtle, or tortoise. The most prized scales are dark brown with light golden spots.

Boulle also used ebony; pearl shells, ivory and woods. That he worked in wood-marquetry we have proof from an *Inventaire* prepared by him after a fire had destroyed his workshop in 1720. He mentions: "Five boxes filled with different flowers, birds, animals, leaves, and ornaments in all kinds of natural colours, the greater number by Boulle *père*, made in his youth. Twelve cases of all kinds of coloured rare woods." He valued these at 8,000 livres.

Boulle, who was also a sculptor, frequently chased the mouldings, feet, etc., for his works.

The sons and pupils of Boulle sometimes used horn, coloured blue or red, instead of tortoise-shell. Among them may be mentioned Philippe Poitou, who became the King's marquetry-worker in 1698. The Crescents, father and son, who also made furniture enriched with ornaments of copper and shell, acquired fame during the Regency. The son was "*ébéniste des palais du duc d'Orléans.*"

At the period of Boulle's popularity in France, England's sumptuous furniture was silver beautifully embossed. A great interest was taken in carving in wood during the last part of the seventeenth century; but Steele includes in a humourous paper upon Lady Fardingale's stolen treas-

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ures (1710), "a small cabinet with six drawers inlaid with red tortoise-shell and brass gilt ornaments at the four corners," which shows that Boulle was fashionable in England at this date.

Porcelain was much used to ornament furniture in Boulle's day.

The Boulle cabinet, facing page 406, is in Memorial Hall, Philadelphia. It has *ormoulu* mounts; the front and flap of the desk are inlaid brass and tortoise-shell; the columns supporting the pediment are twisted with Corinthian capitals of brass; the pilasters and doors are of brown tortoise-shell; the Cupids and other ornaments are gilt; four porcelain medallions decorate the front, two are portraits of Henrietta Maria and Charles I., the other two are mythological subjects. The front hoofs are brass, the back hoofs of wood.

The two marriage coffers ordered by the king on the occasion of the marriage of his son, the Grand Dauphin, to Marie Christine de Bavaria, were probably the most ornate work of this celebrated *ébéniste*.

Another fine specimen of Boulle's work, a cabinet, said to have been made for the Cardinal de Retz, is preserved at Windsor Castle.

A very ornate cabinet by Boulle, owned by the Museum of Fine Arts, Boston, faces this page.

The difference between furniture characteristic of the seventeenth and that of the eighteenth century is sufficiently marked to be startling to one who has not studied the subject; he would make a grievous error in assuming that the change was sudden or abrupt. Even people who take an intelligent interest in the decorative arts, often speak of styles of ornament as if each were a separate

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and independent creation, springing to life from one great brain, in full panoply, like Minerva. They also imagine that the old order immediately passes away, falling like blossoms before the first frosts. The transitional period with its modifications and developments is entirely lost sight of, the distinct characteristics of each style only being considered. This tendency to draw sharp dividing lines between periods is partly accountable for the fact that, as we shall see, the name *Chippendale* is loosely used as a designation for a whole period of furniture to which many artists and craftsmen contributed. Some space may therefore be profitably devoted to bridging the gulf between Jacobean furniture and that which appears in Chippendale's book.

MAHOGANY CHAIR

From the Glen-Sanders house, Scotia, N. Y.
See page 463.

It is only when art is at a low ebb in a community that a medley of moveables is found in wealthy homes; even the discovery of the strange products of the East and their importation soon brought about a demand for buildings and interior decoration in character with Oriental furniture and ceramics, as we shall see.

In Mediæval halls, the furniture is cumbrous and solid, in sympathy with the heavily carved wall and rafter, and seems almost to form part of the architectural decoration. In such a setting, furniture of delicate and graceful form would have been out of place. When, therefore, we remember that furniture contributed to effects of interior

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decoration, we can readily understand why it was specially designed by great artists, carvers and architects.

Let us now take a rapid survey of those who influenced the new developments.

Philibert de l'Orme (died 1570) designed chimney-pieces decorated with terminal figures, scrolls, escutcheons, etc.

Mathurin Jousse was a designer in metal mountings, etc. His book (1627) figures, also, a kind of invalid chair that can be propelled by the occupant, and a four-post bed with an early form of casters.

Jean Berain (1636–1711) employed his talents freely on the decoration of rooms and furniture.

Jean Le Pautre, who studied under a cabinet-maker named Philippon and died in 1682, designed tables, chimney-pieces, mirrors, *guéridons*, etc. His works, published in 1731, are full of French Renaissance details which must have been of great use to the English cabinet-makers, who, like Chippendale, delighted in florid carving. Moreover, his motives, doubtless, crossed the Channel, and were known to the native carvers forty years before his works were published in Paris, for a pupil of his, Daniel Marot, was one of the many skilful Huguenots employed in this branch of art who were forced to leave their country by the revocation of the Edict of Nantes. He went to Holland in 1686, and when the Prince of Orange became William III. of England, three years later, Marot became his chief architect and master of works. Staircases, panelling and all general furniture were among his numerous designs. He had become acquainted with the latest Dutch marquetry designs, and the Oriental wares with which the Low Countries were being inundated. His influence, therefore, in

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introducing the so-called Queen Anne style, must have been very potent.

In England, Marot found architects and workmen who were receptive and progressive. Inigo Jones, who died in 1653, had already worked in the Renaissance style. His Classic chimney-pieces were carved in wood, stone and marble by imported Italians. Foreign labour, however, was not required now, for an English school of carving of the highest ability had arisen, and at its head was the famous Grinling Gibbons (1650–1721), who in addition to his other work, carved wall-panels, mirror-frames and chimney-pieces. His most renowned pupils were Watson, Doevot of Brussels (died 1715) and Laurens of Mechlin.

Designs in interior decoration and furniture were departing widely from what the conservative element considered advisable. Protests were soon heard against this license. In 1697, Evelyn writes: "As certain great masters invented certain new corbels, scrolls and modilions, which were brought into use; so their followers animated by their example (but with much less judgment) have presumed to introduce sundry baubles and trifling decorations (as they fancy) in their works. . . . And therefore, tho' such devices and inventions may seem pretty in cabinet-work, tables, frames and other joyners-work for variety, to place china dishes upon; one would by no means encourage or admit them in great and noble buildings."

Evelyn evidently alludes to the work of Borromini, Berain, Marot and their followers, who were bringing severity and restraint into disfavour. Marot was only one of many foreigners who worked in England. A list of the foreigners in London, soon after the revocation of the Edict of Nantes in 1685, reveals a great number of Huguenot join-

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ers, carvers and goldsmiths. It is well known that this exile drained France of many of her most skilful workmen, and proportionately enriched England, Germany and the Netherlands. French art, moreover, was imparted to the English cabinet-makers by many of the French designers and artists who visited and sometimes took up their residence in England. Among others, J. B. Monnoyer, commonly called Baptiste, died in London in 1699. Samuel Gribelin was another who worked chiefly in England, and died there in 1733. In 1682, he published *A Book of severall Ornaments*. Later publications of his were *A Book of Ornaments useful to Jewelers, Watchmakers and all other Artists* (1697) and *A New Book of Ornaments useful to all Artists*. Until the death of Queen Anne, however, it was the Dutch rather than the French that dominated English taste.

Sir Christopher Wren (1632–1723) superintended the furnishing and decorations of Queen Mary's apartments in Hampton Court Palace. There were alcoves in the dining-room for sideboard tables, and the carved chimney-pieces had receding shelves for china. There were also tables with carved and gilt frames and tops of coloured marble.

Mary had acquired at The Hague a mania for the collection of china ornaments, and on her accession this had a great influence in spreading the fashion. Lord Nottingham wrote in 1689 that the Queen visited many "India houses" (curiosity shops). The exchange of porcelain for ladies' cast-off clothing became a recognized trade.

William Kent (1684–1748) designed most of the furniture at *Houghton*, the seat of Sir Robert Walpole. Horace Walpole doubted his good taste; he says: "Chaste as these ornaments were, they were often immeasurably pon-

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derous. His chimney pieces, though lighter than those of Inigo, whom he imitated, are frequently heavy; and his constant introduction of pediments and the members of architecture over doors and within rooms, was dispropor-

CHAIR

Owned by Miss Sherburne, Warner House, Portsmouth, N. H. See page 456.

tionate and cumbrous. Kent's style, however, predominated authoritatively during his life; and his oracle was so much consulted by all who affected taste, that nothing was thought complete without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, etc., but for plate, for a barge, for a cradle. And

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so impetuous was the fashion, that two great ladies prevailed on him to make designs for their birthday gowns. The one he dressed in a petticoat decorated with columns of the five orders; the other, like a bronze, in a copper-coloured satin with ornaments of gold."

The English, Dutch and Portuguese trade with the

MAHOGANY CHAIRS

Owned by Stephen Girard, now in Girard College, Philadelphia. See page 463.

East had greatly affected taste in furniture during the second half of the seventeenth century. An early lover of Chinese art was Cardinal Mazarin. He hit upon an ingenious way of bringing Oriental goods into prominence in the fashionable world as early as 1658. An entry in the diary of the King's cousin, La Grande Mademoiselle, relates how: "He took the two queens, the princess and myself into a gallery that was full of all imaginable kinds

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of stone-work, jewelry and all the beautiful things that came from China, crystal chandeliers, mirrors, tables, cabinets of all kinds, silver plate, etc." These were for a lottery in which every one was to have a prize.

The Cardinal started the taste for Chinese products so successfully that, in 1686, when Count Lauzun and the above famous princess had quarrelled, the count could think of no better way to conciliate her than by sending her a cargo of Chinese goods from England.

At this period, Paris received most of her Oriental wares through London or Amsterdam, though later there were enormous importations through L'Orient. Evelyn notes in his *Diary*, March 22, 1664: "One Tomson, a Jesuite shewed me such a collection of rarities, sent from ye Jesuites of Japan and China to their order at Paris, as a present to be received in their repository, but brought to London by the East India ships for them, as in my life I had not seen. The chiefe things were rhinoceros's horns; glorious vests wrought and embroidered on cloth of gold, but with such lively colors, that for splendour and vividness we have nothing in Europe that approaches it . . . fanns like those our ladies use, but much larger, and with long handles curiously carved and filled with Chinese characters; a sort of paper very broad, thin and fine like abortive parchment, and exquisitely polished, of an amber yellow, exceedingly glorious and pretty to looke on; several other sorts of paper, some written, other printed; prints of landskips, their idols, saints, pagods, of most ugly serpentine monstrous and hideous shapes, to which they paid devotion; pictures of men and countries rarely printed on a sort of gum'd calico transparent as glasse; flowers, trees, beasts, birds, etc., excellently wrought in a sort of sleve silk very naturall."

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In 1676, he says that Lord Wotton's "furniture is very particular for Indian cabinets, porcelane, and other solid and noble moveables."

We have already seen how early and in what quantities all kinds of Oriental wares reached the American colonies.

A carved ebony cabinet is shown on the frontispiece. It belonged to Houqua, a mandarin of China, and is now owned by Mrs. Caleb T. Smith of Smithtown, L. I. The two ebony chairs and table on the opposite page, and the ebony chair and set of lacquer tables facing page 424, also belong to Mrs. Smith and have the same origin. It is well known that fashion in China is not very mutable and therefore that the styles here depicted are most likely the same as those that prevailed during the period we have been examining. The ball-and-claw feet of the table and the high-backed chairs with turned legs may well have been prototypes of early eighteenth-century furniture. The carved heads on the armchair (facing page 424) and the squat bulging legs with claw feet are curiously familiar.

It can be readily understood how the interiors of rooms would be affected when porcelains had to be displayed to the best decorative advantage. The chimney-piece suffered considerable modifications. Daviler, in his *Cours d'architecture* (1691), says: "The height of the cornice (of the chimney-pieces) should be raised six feet in order that the vases with which they are ornamented may not be knocked down."

Marot's designs are most instructive on this point. Some show high cornices and door-tops loaded with bowls and vases, and the walls have tiers of small brackets between the decorative panels, each holding a piece of china. An over-mantel, nearly sixteen feet in height, is adorned

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CARVED EBONY CHAIRS AND TABLE

Owned by Mrs. Caleb T. Smith, Smithtown, L. I. *See page 416.*

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SET OF LACQUER TABLES AND CARVED EBONY CHAIR

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with eleven carved images and two hundred and seventy-five cups, vases and bowls arranged symmetrically; the varied sizes and shapes produce a splendid effect. The adjoining wall-panel is painted with four subjects in tier that are clearly recognizable as Chinese,—a temple, some figures

MAHOGANY CHAIRS
Owned by Mrs. Wainwright, Hartford, Conn. See page 463.

and some kind of dragon being the most characteristic. Marot's willingness to adopt Oriental subjects for interior decoration shows what public taste was beginning to demand. His successors found this new impulse sweeping everything before it.

From the accession of William III. till the death of Queen Anne, the ties between England and the Low Countries were very close. After William's death, Marlbor-

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ough's campaign enabled thousands of English officers to become acquainted with Flemish art and fashions, and made them hostile to everything French. The "Queen Anne" style is thus essentially Anglo-Dutch, with China as a dominant note.

In 1711, Addison thus describes a lady's "library": "The very sound of a *Lady's Library* gave me a great Curiosity to see it; and as it was some time before the Lady came to me, I had an opportunity of turning over a great many of her Books which were ranged together in very beautiful Order. At the End of her Folios (which were very finely bound and gilt) were great jars of *China*, placed one above another in a very noble piece of Architecture. The Quartos were separated from the Octavos by a Pile of smaller Vessels which rose in a delightful Pyramid. The Octavos were bounded by Ten dishes of all Shapes, Colours and Sizes, which were so disposed on a wooden Frame, that they looked like one continued Pillar indented with the finest Strokes of Sculpture, and stained with the greatest variety of Dyes. That Part of the Library which was designed for the Reception of Plays and pamphlets and other loose Papers, was enclosed in a kind of Square consisting of one of the prettiest grotesque Works that I ever saw, and made up of Scaramouches, Lions, Monkies, Mandarines, Trees, Shells, and a thousand other odd Figures in China Ware. In the midst of the Room was a little Japan Table with a quire of gilt Paper upon it, and on the Paper a Silver Snuff-box made in the shape of a little Book. I found there were several Counterfeit Books upon the upper Shelves, which were carved in wood, and several only to fill up the number."

Cabinet-makers of that day bowed gracefully to the

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prevailing taste and imitated Chinese and Japanese work in a class of furniture with lac-work panels and rich gilt metal mounts. This "black" furniture ornamented in gold-dust with raised Chinese figure designs was in great demand. It found its way to this side of the Atlantic, and sometimes appears in the inventories.

In 1724, Defoe writes that china is piled on the top of cabinets, secretaries and every chimney-piece to the tops of the ceilings, on shelves set up to hold it.

The carved objects in ivory, ebony, teak and other woods, the metal wares, the pictures on silk and paper, the fans, and, above all, the porcelains ornamented with scenes of temple, palace and cottage architecture, and interior decorations, opened an entirely new vista of art and ornamental design.

Sir William Chambers is generally credited with the responsibility for this Chinese fad. This, however, is an entirely erroneous impression, for the fashion had taken deep root long before he published the sketches and measurements he had taken in Canton. Indeed, he intimates that he is partly induced to give them to the world as a corrective. In his preface he says: "It was not my design to publish them, nor would they now appear, were it not in compliance with the desire of several lovers of the arts, who thought them worthy of the perusal of the publick, and that they might be of use in putting a stop to the extraordinary fancies that daily appear under the name of Chinese, though most of them are mere inventions, the rest copies from the lame representations found on porcelain and paper-hangings."

Chippendale, whose work had been published four years previously, is one of the offenders to whom he al-

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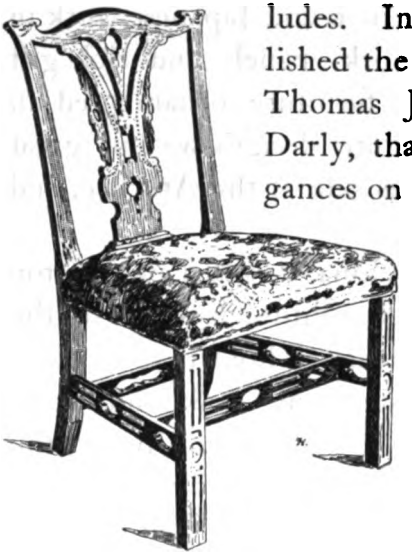

MAHOGANY CHAIR

Originally owned by Cornelia Harring Jones, now by Mrs. John Bleecker Miller, New York. See page 460.

ludes. In the very year in which he published the above, two books appeared, by Thomas Johnson and by Edwards and Darly, that fully illustrate the extravagances on which he animadverts. Among the decorative devices are temple, bridge, summer-house, hermitage, alcove, orchestra, water-summer-house, oval landscape, water-piece, fishing with birds, landscape with archers, fishing with nets, dragon boats, pleasure boats, birds, beasts, grand bed, palanquins, arm-chair, canopy, philosopher, mandarin and soldier, mandarin and fakir, procession, tea-drinking, flowers, etc.

A still earlier publication of this school was William Halfpenny's *New Designs for Chinese Temples, Triumphal Arches, Garden-Seats, Palings, etc.* (London, 1750–1752.) The author was a carpenter and architect and he was assisted by his son. Extravagant fancy could hardly excel their designs. Describing a "Chinese alcove seat" fronting four ways, they suggest that "above the crown of the cove may be a room wherein musicians may be secreted and play soft music to the agreeable surprise of strangers; the performers going in by a subterranean passage." A richly carved "Chinese settee" of the Chippendale school faces page 430. It belonged to Governor Wentworth and is still owned by his descendants, in the Ladd House, Portsmouth, N. H. See also page 369.

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Besides the Chinese craze, a kind of spurious Gothic revival affected decorative art to some extent towards the middle of the century. No review of the period would be complete without some attention being paid to this movement. The Gothic style had fallen into ill-repute. In 1697, John Evelyn calls it "a certain fantastical and licencious manner of building which we have since called *Modern* (or *Gothic* rather) conjestions of heavy, dark, melancholy and monkish piles without any just proportion, use or beauty. . . . So when we meet with the greatest industry and expensive carving, full of *fret* and lamentable *Imagry* a judicious spectator is distracted and quite confounded. . . . Not that there is not something of solid and odly artificial too, after a sort: but then the universal and unreasonable thickness of the walls, clumsy buttresses, towers, sharp-pointed arches, doors and other apertures without proportion; nonsense insertions of various marbles impertinently placed; turrets and pinnacles thickset with Munkies and chimæras and abundance of busy work and other incongruities dissipate and break the angles of the sight and so confound it that one cannot consider it with any steadiness. . . . Vast and gigantic buildings indeed but not worthy the name of architecture."

This opinion was shared by most people, and the only thing about Gothic architecture that was valued seems to have been its ruins. Some of the nobility are even said to have dismantled their castles purposely; and the old furniture was utterly despised. The formal Dutch gardens also began to give way to a new style about this time, and ruins came in handy. In 1728, Batty Langley published *The Principles of Gardening*. One plate shows "an avenue, in perspective, terminated with the ruins of an ancient

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building after the Roman manner;" and eight other plates show "views of ruins after the old Roman manner for the termination of walks, avenues, etc." Some of these are of Classic and others of nondescript Gothic architecture. "Such walks that end in disagreeable objects" are to be adorned with these ruins which "may either be painted upon canvas, or actually built in that manner with brick, and covered with plastering in imitation of stone." Ruins were freely used as decorative accessories by the contemporary French masters of design, and the English carvers were adopting them in their work. Chippendale makes great use of ruins as well as the other details of rococo ornament. The gardens of the day supplied the designers with other suggestions besides floral devices and ruins. One of Langley's plates shows "a fountain and cascade after the grand manner at Versailles." He adds: "When figures of shell-work are erected in the midst of fountains, we receive a double pleasure of a fountain and cascade also by the waters agreeably murmuring down the rocky shells." It is this rock-and-shell work that is so characteristic of Louis Quinze work; and of which Chippendale liberally avails himself.

In 1742, Langley brings out *Ancient Architecture*. It is "restored and improved by a great variety of grand and useful designs entirely new in the Gothic Mode for the ornamenting of buildings and gardens exceeding everything that's extant." The author's list of the "Encouragers" includes eighty-one of the nobility, two bishops, nine judges, two ladies of title, sixteen gentlemen, three carpenters, one smith and one mason. Horace Walpole's name appears on the list: he is usually credited with being responsible for the Gothic revival, but he did not buy *Strawberry Hill* till six years after this date, and not till 1750

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does he announce: "I am going to build a little Gothic castle." The truth is that he merely infused new life into the fashion, for, in 1756, Ware says: "The Gothic is distinguished from the antique architecture by its ornaments being whimsical and its profiles incorrect. The inventors

CHIPPENDALE CHAIR
In the house of Mr. Charles R. Waters, Salem, Mass. See page 462.

of it probably thought they exceeded the Grecian method, and some of late have seemed, by their fondness for Gothic edifices, to be of the same opinion; but this was but a caprice, and, to the credit of our taste, is going out of fashion again as hastily as it came in. . . . The error of the late taste has been in attempting to bring the Gothic into use in smaller buildings, in which it can never look well."

The influential list of Langley's "Encouragers" shows

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the fashionable vogue of the so-called Gothic in 1742. Mrs. Delany's letters also show that Walpole was following rather than introducing a style. In 1754, she writes: "I am working stools in worsted chenille for the Gothic cell." Two years later, in describing Lady Oxford's house, she mentions a great Gothic hall, and adds: "The chapel is to be new built in the same taste; the alterations Lady Oxford made in this place cost above 40,000 pounds, and her apartment is the prettiest thing I ever saw, consisting of a skylight antechamber or vestibule, adorned in the Gothic way. The rooms that encompass it are a library, a dressing-room, a room fitted up with china and Japan of the rarest kinds, and a Gothic room full of charming pictures, and embellished with everything that can make it look gay and pleasant: it is lighted by a window something of the Venetian kind, but prettier, and the whole breadth of one side of the room."

Again, in 1758, she writes: "My closet is just hung with crimson paper, a small pattern that looks like velvet; as soon as dry, I shall put up my pictures; and I am going to make a wreath to go round the circular window in the chapel, of oak branches, vines and corn; the benches for the servants are fixed, the *chairs* for the upper part of the chapel are a whim of mine, but I am not sure till I see a pattern chair that I shall like it; it is to be in the shape and ornamented like a Gothic arch."

Walpole was one of the few who recognized that the "Gothic" of his day was not the real thing. In 1790, the *Gentleman's Magazine* says:

"Through the inability of his architects, particularly of Langley (who, though esteemed capital in his day, knew nothing of the art of constructing modern Gothic), his

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ideas were never properly executed. Mr. Walpole often complained they were rather Moorish than Gothic; however he could not at that day procure better assistance. He was always, however, among the first to depreciate his own architecture."

It would seem that the English cabinet-makers of this period had fallen into the very reprehensible practice of making furniture without any reference to the interior decoration of the houses. Chinese, Gothic and French Renaissance schemes of decoration had played havoc with Classic ideals, and the sacred Five Orders were in danger of losing their authority even in England. In 1740, Langley calls attention to this in *The City and Country Builder's and Workmen's Treasury of Designs:*

"The great pleasure that builders and workmen of all kinds (those called Cabinet-Makers, I think, only excepted), have of late years taken in the study of architecture has induced me to the compiling of this work. And indeed I am very sorry that cabinet-makers should have been supine herein; because of all small architectural works, none is more ornamental to buildings than theirs.

"The evil genius that so presides over cabinet-makers as to direct them to persevere in such a pertinacious and stupid manner that the rules of architecture, from whence all beautiful proportions are deduced, are unworthy of their regard, I am at a loss to discover; except Murcea, the Goddess of Sloth, acts that part and has thus influenced them to conceal their dronish, low-life, incapacities and prompt them, with the fox in the fable, to pronounce grapes sour that ripen out of their reach.

"Cabinet-makers originally were no more than Spurious Indocible Chips, expelled by joiners for the superfluity of

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their sap, and who, by instilling stupid notions and prejudice to architecture into the minds of youth educated under them has been the cause that at this time 'tis a very great difficulty to find one in fifty of them that can make a book-case, etc., indispensably true after any one of the Five Orders without being obliged to a joiner for to set out the work and make his templets to work by.

"But if these gentlemen persist much longer thus to despise the study of this noble art, the very basis and some of their trade, which now to many joiners is well understood, they will soon find the bad consequence of so doing and have time enough on their hands to repent of their folly. And more especially since that our nobility and gentry delight themselves now more than ever in the study of architecture which enables them to distinguish good work and workmen from assuming pretenders."

He gives more than four hundred designs, including buffets, cisterns, chimney-pieces, pavements, frets, clocks, frames for marble tables "after the French manner," marble and stone tables, for grottos, arbors in gardens, pedestals for sun-dials and busts, a chest of drawers, medal case, cabinet of drawers and a dressing-table all "enriched after the French manner." The dressing-table is also draped: this, as well as the table-frames, are most interesting as being frankly taken from the French and showing much of the carved ornamentation that appears still further developed in Chippendale's book fourteen years later.

Following these, come "eight designs of book-cases, which, if executed by a good joiner, and with beautiful materials, will have good effects, or even if by a cabinet-maker, provided that he understands how to proportion and work the Five Orders, which at this time, to the shame

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of that trade be it spoken, there is not one in a hundred that ever employed a moment's thought therein, or knows the Tuscan from the Doric, or the Corinthian from the Composite Order, and more especially if the Doric freeze

MAHOGANY CHAIRS

Originally belonging to Philip Van Rensselaer, now owned by Mrs. Edward Rankin at *Cherry Hill*, Albany, N. Y. See page 463.

hath its triglyphs and mutules omitted. In short the ultimate knowledge of these sort of workmen is generally seen to finish with a monstrous Cove, or an Astragal, crowned with a Cima Reversa, in an open pediment of stupid height.

"When a Gentleman applies himself with a good design of a book-case, etc., made by an able architect, to most of

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the masters in this trade, they instantly condemn it and allege that 'tis not possible to make cabinet-works look well that are proportioned by the Rules of Architecture; because, they say, the members will be too large and heavy, etc., whereas the real truth is that they do not understand how to proportion and work the members of those designs and therefore advise the unwary to accept of such Stuff as their poor crazy capacities will enable them to make, and wherein 'tis always seen that the magnitudes of their Coves and Cima Reversas (their darling finishing) are much larger members than any members of a regular cornice (even of the Tuscan Order) of the same height, wherefore 'tis evident that all their assertions of this kind are used for nothing more than to conceal an infinite fund of stubborn ignorance which cannot be parallelled by any other set of mortals in the world."

No examination of the influences that affected English work during the early part of the eighteenth century would be adequate unless it took into account the contemporary French school of design. The goldsmiths, artists and architects under the Regent and Louis XV. neglected Classical authority and frankly adopted Chinese models in their designs, as well as Arabesques with ape-forms and floral devices. Watteau designed furniture and did not disdain Chinese panels. It must be remembered that he spent the year 1719 in England. J. Pillement, who did so much Chinese work, found it worth while to bring out *A New Book of Chinese Ornaments* in London in 1755.

Nearly every decorative artist of the day made some use of the Chinese. However, the masters of *rocaille* ornamentation were most strongly to influence Chippendale, since England already had had her own Chinese craze. A

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most important leader of this school was J. A. Meissonier, who was designer of *orfèvrerie* to the king. Facility, power and entire lack of restraint characterised his designs. In 1754, Cochin, the engraver, published a satirical "supplication to goldsmiths, chisellers, carvers of woodwork for apartments, and others, by a society of architects." In this, the goldsmiths are begged, "when executing an arti-

AN ARMCHAIR AND TWO SHERATON CHAIRS

Belonging to the Fletcher family. From the collection of the Wayside Inn, Sudbury, Mass. Owned by Mr. E. R. Lemon. See page 462.

choke, or a head of celery in its natural size on some piece of carved work, to be good enough not to place beside it a hare as big as one's finger, a life-size lark, and a pheasant one-fourth or one-fifth of its natural size; children of the same size as a vine-leaf; or figures of supposed natural size supported by a decorative flower that could scarcely bear a little bird without bending; trees with trunks slimmer than one of their own leaves, and many other equally sensible things of the same kind. We should also be infinitely obliged to them if they would be good enough not to alter

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the uses of objects but to remember, for instance, that a chandelier should be straight and perpendicular, in order to carry the light, and not twisted as if somebody had wrenched it; and that a socket-rim should be concave to receive the running wax and not convex to shed it back upon the chandelier; and a multitude of other no less unreasonable particulars that would take too long to mention. Similarly, carvers of the interior decorations of rooms are begged to be obliging enough, when executing their trophies, not to make a scythe smaller than an hour-glass, a hat or Basque-drum larger than a bass-viol, a man's head smaller than a rose, nor a sickle as large as a rake."

In their supposed reply to this supplication, the followers of the new design say in part: ". . It was necessary to find another kind of architecture in which every worker could distinguish himself and make the public acquainted with a way of becoming skillful that should be within everybody's reach; nevertheless, accepted prejudices were not to be rudely shocked by the sudden production of novelties too remote from the reigning taste, thereby running the risk of hissing. At first the famous Oppenord served us with great zeal. . . He made lavish use of our favourite ornaments and brought them into good credit. Even now he is useful to us, and there are some of us who take him for a model. . . We found a firmer support in the talents of the great Meissonier. It is true that the latter had studied in Italy, and consequently was not one of us, but as he had wisely preferred the taste of Borromini to the wearisome taste of the antique, he had thereby approached us; for Borromini rendered the same service to Italy that we have to France, by introducing there an architecture gay and independent of all those rules that of old

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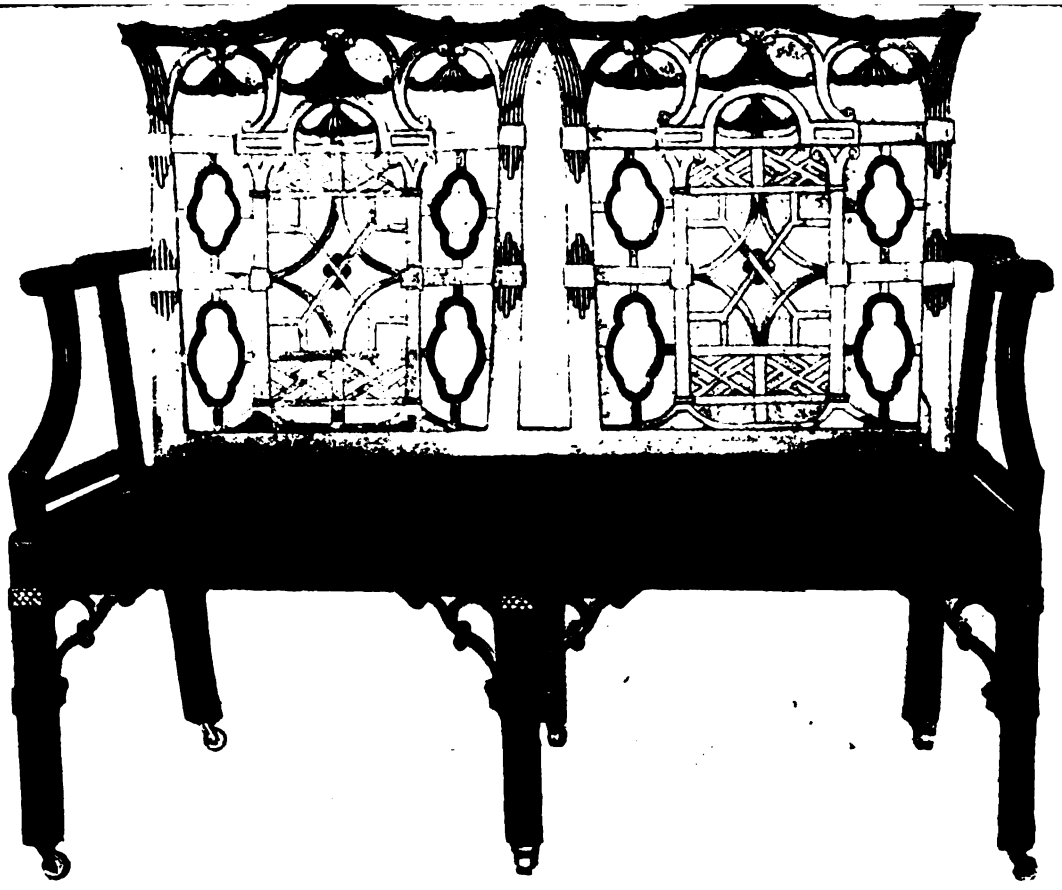

"CHINESE" SETTEE

Originally owned by Governor Wentworth. *See page 420.*

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were called good taste. Meissonier commenced to destroy all the straight lines that were used of old; he turned and made the cornices bulge in every way; he curved them above and below, before and behind, gave forms to all, even to the mouldings that seemed least susceptible of them; he invented contrasts;—that is to say, he banished symmetry, and made no two sides of the panels alike. On the contrary, these two sides seemed to be trying which could get farthest away, and the most strangely, from the straight line that till then they had been subject to."

It is difficult for us to echo the irony;—much less indignation—of the critic of this artist who exercised so great an influence on the decorative art of the eighteenth century. The charge of having been lacking in simplicity, of carrying to extreme limits curved lines, scrolls, shell-work and all that fantastic architecture of a period that had taken a dislike to everything that was dry and angular, does not trouble us, who, on the contrary, think that these artists carried spirit and grace very far. The designers of this school paid great attention to shell-work, just as those of the sixteenth century were particularly fond of architectural arrangements (and it was the latter taste that still dominated English design) and just as those of the following reign were fascinated by the garland and the quiver. The taste of the Regency is as attractive to the present generation as that of the Empire is chilling. Meissonier's lines are essentially voluptuous and almost as essentially feminine. Japanese art goes much further in the direction of contrasts and lack of equilibrium, and we do not condemn it. The *rocaille* work is an orgy of all kinds of flowing lines, curves, cascades, shells, endive leaves and even clouds and smoke. Other decorators with less invention

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followed Meissonier, such as Michel-René, Stoldz and Chevillon. They also used the forms drawn from the shell, cabbage-leaf and prawn, but they added even more vague and flowing forms such as fountains, ostrich plumes, etc. La Joue is even a past master in the art of introducing into a decorative panel a cascade that sometimes falls, no one knows whence, and breaks into pearled foam. Everything is an excuse for cascades; neighing horses prancing in the bath, a dragon crawling against the base of a column and spouting water from open jaws, a hunted stag vomiting a stream of water into the round and grooved basin beside which he has taken refuge.

We shall shortly see the tremendous influence that the new school of French design exercised on Chippendale, whose book appeared in the very year in which Cochin's criticism was written. Before leaving Meissonier, however, attention should be called to the intimate relationship he insists on between interior decorations of apartments and their furniture. Take, for example, one of his plates, *Projet de Porte d'Appartement fait pour Mme. la Baronne de Brezenval*, on page 47 of his *Oeuvre*. Here we have a chair on each side of the door, besides a table with graceful cabriole legs and another chair in the room beyond. This furniture not only corresponds in its contours to those of the general decorative scheme, but the details of the carving on the framework are identical with those used on the walls.

Of English cabinet-makers, the name that overshadows all others is that of Thomas Chippendale. Many of his successors gained a renown that has endured, but his name is popularly used as a generic term for almost all the furniture that was in vogue for more than half a century. It is

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strange that scarcely anything is known of one to whom such great influence and importance are now generally attributed. The very date of the book that brought Chippendale into notice is variously given, though there should be no question about this. His preface is dated March,

CHIPPENDALE CHAIR AND HEPPELWHITE CARD TABLE
Owned by Miss Ten Eyck, Albany, N. Y. See page 462.

1754, and in April, 1754, the *Gentleman's Magazine* announces, among the new books on mechanics, *The Gentleman's and Cabinet-Maker's Directory, by Thomas Chippendale*, £2-8-0. The third and last edition published by him appeared in 1762. In all probability, the author died soon after this.

The only facts reported about him are that he was born in Worcestershire, went to London and found employment as a joiner. There, in the reign of George I.,

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he was a successful carver and cabinet-maker. Some critics hold that he was already at work in 1720. If he was eminent in his craft during the reign of George I. (*i. e.*, before 1727), he can scarcely have been very active later than 1765, or more than forty years afterward. It is not therefore unreasonable to suppose that he was born about 1695 and died about 1765, thus reaching man's natural term of life.

During the second half of the century, there were certainly two Chippendales, and probably several of the family at work. In 1826, George Smith, who was upholsterer to the king, issued his *Cabinet-Maker's Guide*. In this he speaks of "the elder Mr. Chippendale" and adds: "Mr. Thomas Chippendale (lately deceased) and known only amongst a few, possessed a very great degree of taste with great ability as a draughtsman and designer." Thus we have specific evidence that there were at least two Chippendales, and that one, comparatively obscure, died shortly before 1826. The latter, although an able draughtsman and designer, is very unlikely to be the same individual that had published, seventy years before, a book that was plainly the work of a man already well established in business. The more reasonable conclusion is that at least two Chippendales were engaged in designing as well as making furniture.

The lack of detailed information about Chippendale would argue that public interest in him was not very keen, and that the impression produced by his work on his contemporaries and immediate successors was not profound. If his renown had been great, we should expect to find other workmen recommending themselves at home, and more especially on going to the colonies, as having been

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SETTEE

Originally owned by John Hancock, now by the American Antiquarian Society, Worcester, Mass. *See page* 459.

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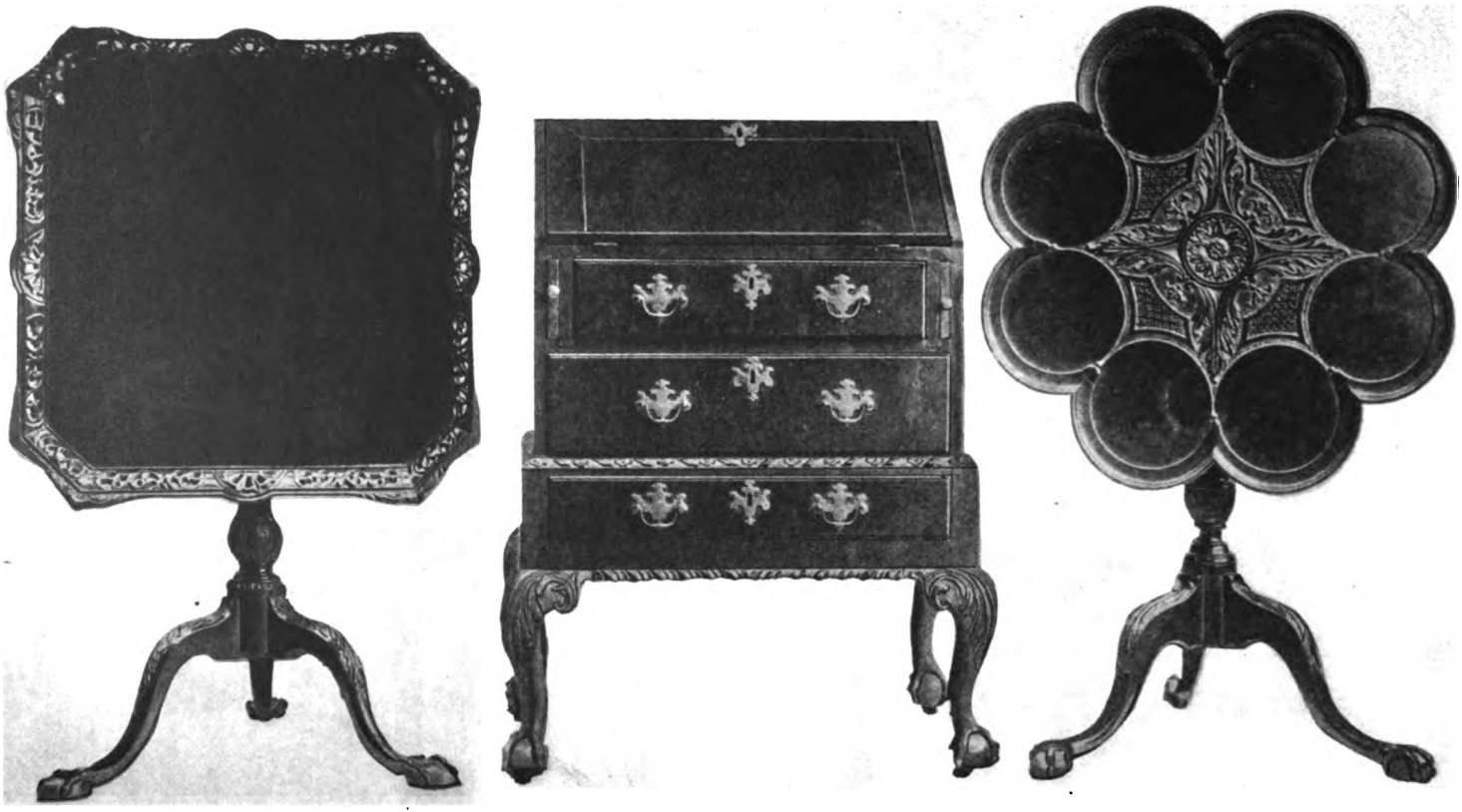

WRITING-CABINET AND TWO TABLES

Owned in England. *See page* 458.

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with him, and as being able to make his well-known furniture, so greatly in demand. We should also anticipate finding that furniture that was distinct in type from all that had gone before would bear the name of the famous designer, and that others would recognize his authority unquestioningly, and confessedly follow him.

When we search for evidence on these points, we reach very curious results. Sheraton (1791) says in his preface:

CHIPPENDALE AND SHERATON CHAIRS

See page 461.

"I have seen one (book of design) which seems to have been published before Chippendale's. I infer this from the antique appearance of the furniture, for there is no date to it; but the title informs us that it was composed by a society of Cabinet-makers in London."

"Chippendale's book seems to be next in order to this, but the former is without comparison to it, either as to size or real merit. Chippendale's book has, it is true, given us the proportions of the Five Orders, and lines for two or three cases, which is all it pretends to relative to rules for drawing; and, as for the designs, themselves, they are now wholly antiquated and laid aside, though possessed

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of great merit, according to the times in which they were executed. . . .

"After Chippendale's work, there appeared, in the year sixty-five, a book of designs for chairs only, though it is called *The Cabinet-Maker's real Friend and Companion*, as well as the Chairmaker's. . . .

"The succeeding publication to this seems to be Ince and Mayhew's *Book of Designs in Cabinet and Chair Work*, with three plates containing some examples of foliage ornaments, intended for the young designer to copy from, but which can be of no service to any learner now, as they are such kind of ornaments as are wholly laid aside in the cabinet-branch, according to the present taste. The designs in cabinets and chairs are, of course, of the same cast, and therefore have suffered the same fate; yet, in justice to the work, it may be said to have been a book of merit in its day, though much inferior to Chippendale's, which was a real original, as well as more extensive and masterly in its designs. . . .

"In the year 1788 was published the *Cabinet-Maker's and Upholsterer's Guide*. But notwithstanding the late date of Heppelwhite's book, if we compare some of the designs, particularly the chairs, with the newest taste, we shall find that this work has already caught the decline, and perhaps, in a little time, will suddenly die in the disorder."

From the above testimony, which certainly is not hostile to Chippendale, we gather that, forty years after its appearance, his book was entirely neglected, notwithstanding the real talent displayed. We also gather that Sheraton does not regard Chippendale as a great innovator who revolutionized the furniture of his day and introduced a radically new style. Moreover, he considers the furniture

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in a certain book to be more antiquated than Chippendale's, and thence argues that it must, therefore, have been published before his. The fact is that the book referred to came out six years later than Chippendale's, and its designs are like the latter in general form. If, however, Sheraton is correct in saying that it does represent furniture in use before Chippendale published his work, we may safely conclude that it was only in the ornamental details that the furniture of the day was affected by the latter.

George Smith published *Designs for Household Furniture* in 1808. In this, he bewails the fact that first-class artists do not (as they do in France) provide designs for the cabinet-maker and upholsterer. He adds: "Very great encouragement has been given of late by our Nobility and Gentry to various artists employed in cabinet-work, the good effects of which will, I doubt not, soon be felt; for as the beauty of the Antique consists in the purity of design, and what was pleasing centuries ago continues to be equally so now, so I do not despair of seeing a style of furniture produced in this country which shall be equally agreeable centuries hence."

To Mr. Smith, whose unlovely productions were being bought by the Prince Regent, the nobility and gentry, it would have been a great surprise to learn that "Chippendale" styles, which he deemed buried beyond resurrection, would be equally pleasing a century after his own were deservedly forgotten. It is remarkable that Chippendale might never have existed so far as Mr. Smith's generation was concerned. Eighteen years later, he finds that he himself has become antiquated, but takes comfort from the fact that perfection has at last been attained! Describing with some accuracy the sequence of styles in Eng-

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lish furniture since the close of the carved-oak period, he says:

"At this period (Louis XIV.) the whole system seems to have given place to a style completely Arabesque, although blended with much grandeur peculiar to this taste, and brought to great perfection by the artists then employed in its manufacture. The importation of it into England changed the whole feature of design as it related to household furniture. This taste continued almost unchanged through the reign of George II. and the earlier part of George III. The elder Mr. Chippendale was, I believe, the first author who favoured the public with a work consisting of designs drawn from this school, with great merit to himself, however defective the taste of the time might be. To this work succeeded that of Mr. Ince in the same style. From this period to the time of Messrs. R. and J. Adam, the same species of design continued, with little or no alteration, until the researches of these scientific gentlemen in architecture and ornament were made public. A complete revolution in the taste of design immediately followed: the heavy panelled wall, the deeply coffered ceiling, although they offered an imposing and grand effect, gave way to the introduction of a light Arabesque style and an ornament highly beautiful. But the period for the introduction of not only a chaste style in architecture, but likewise of ornament (and which extended to our domestic moveables) was reserved for the late Mr. James Wyatt, whose classic designs will carry his name to posterity with unimpaired approbation. Here it would appear almost unnecessary for invention to have gone farther, but perfection, it appears, was reserved for this present period."

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Apart from his book, which brought him into temporary prominence, Chippendale seems to have been an obscurely prosperous tradesman who catered to the tastes of

DOUBLE CORNER CHAIR
Owned by Mr. Walter Hosmer, Wethersfield, Conn. See page 460.

the day. His biographer in the exhaustive *Dictionary of National Biography* can find little more to say of him than that he flourished circa 1760. He was not the only successful member of his craft in London during the first half of the eighteenth century, if we may believe the following advertisement in a New York paper in 1771:

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"To-morrow will be sold at public vendue at the Merchants' Coffee house at twelve o'clock by John Applegate, a very neat set of carved mahogany chairs, one carved and gilt sideboard table, and a Chinese hanging bookcase with several other things. N. B. The back of the chairs is done after the pattern of some of the Queen's; a sketch of which chair will be shown at the time of the sale. The chairs and other things were made by a person in the Jersies who served his time and afterwards was eleven years foreman to the great and eminent cabinet-maker, William Hallet, Esq.; that bought the fine estate of the Duke of Shandos, called Cannon's, in Middlesex; was afterwards a master for about twenty years in London and hath been two years in the Jersies. He will receive any orders for furniture, viz., Plate cases or best Chinese hanging book-cases or on frames; French elbow chairs, ribbon back, Gothic or any sort of chairs, likewise carved, glass frames, gerrandoles, bracket branches, etc."

Who was Willim Hallet, Esq.? The great *Dictionary* is silent concerning him, notwithstanding his purchase of the fine estate of the Duke of Chandos. The "person in the Jersies" served him as foreman from 1738 to 1749. Were the chairs, with backs "done after the pattern of some of the Queen's," of Chippendale design? If so, it ought to have been worth while to mention that fact if Chippendale was a recognized authority, and to have claimed the latter as a master rather than "the great and eminent cabinet-maker, William Hallet, Esq." Even if the advertisement was a catch-penny scheme, it is plain that in 1771 the name of Hallet was considered a better bait in New York than that of Chippendale; and this was only nine years after the latter had issued the third edition of his book. It is

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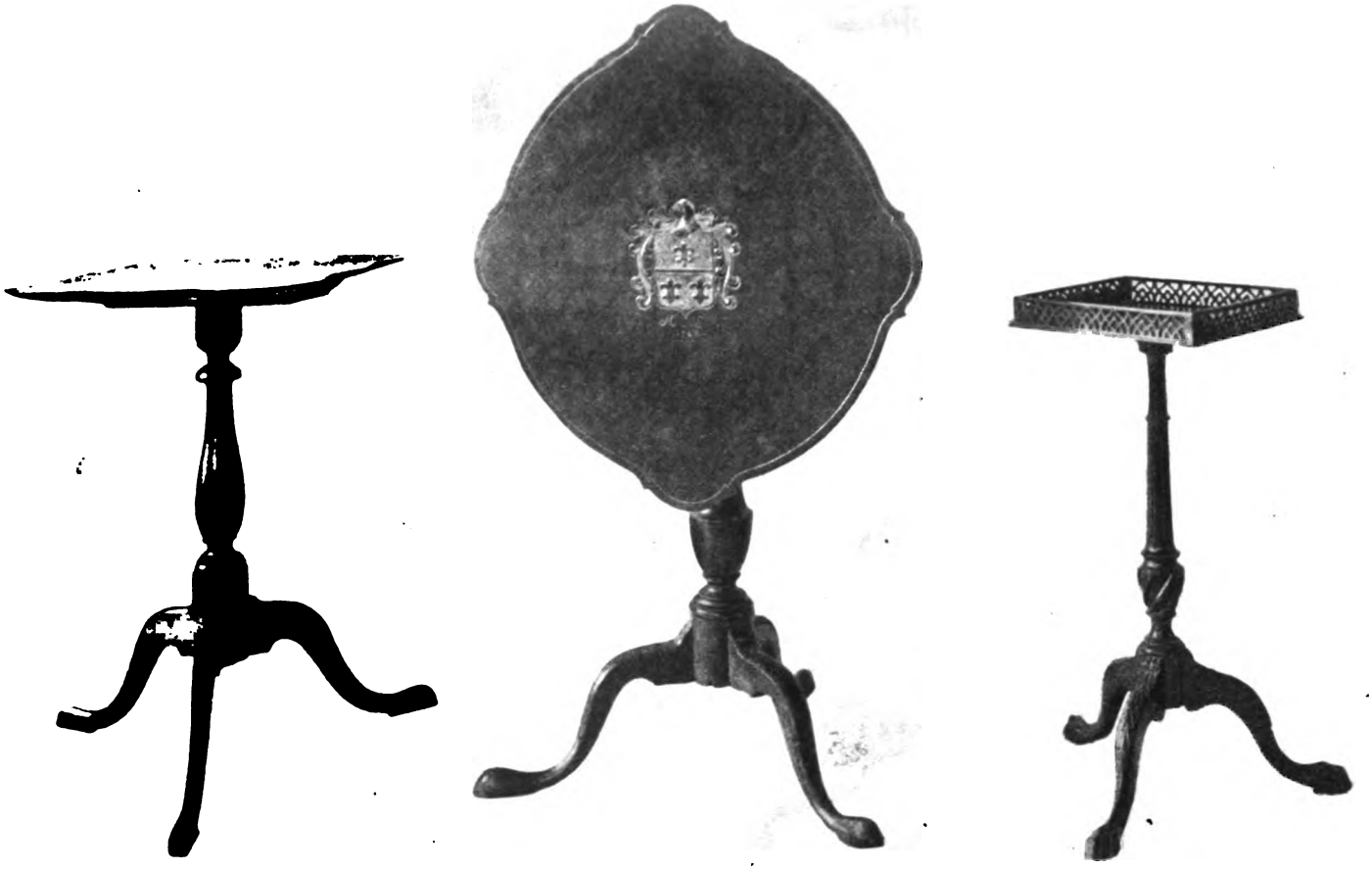

MAHOGANY TABLE WITH CARVED COAT-OF-ARMS AND TWO MAHOGANY TEA-KETTLE STANDS

Owned by Mrs. John Marshall Holcombe, Hartford, Conn. *See page 460.*

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CHIPPENDALE STANDS

In Memorial Hall, Philadelphia, Pa. *See page 459.*

SETTEE

Owned by Mrs. John Marshall Holcombe, Hartford, Conn. *See page 459.*

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also worthy of note that no tradesman whose advertisement I have seen in an American paper prior to the Revolution ever mentions the name of Chippendale in recommending home-made or imported furniture.

We have now arrived at the following facts: before Chippendale brought out his book in 1754, he was no more prominent than many another prosperous cabinet-maker; thirty-five years later, whatever was original and peculiar to him in that work had become "wholly antiquated and laid aside," and, lastly, he never attained such a commanding position in his profession or trade as did George Kent in his, for instance.

We have seen that hitherto most of the new designs in furniture originated with artists or architects. Chippendale was only a not-very-eminent carver and cabinet-maker. The list of subscribers to his book includes, besides nobility, gentry, joiners and carpenters, eighty-three London cabinet-makers, ten carvers and two engravers. M. Darly is one of the engravers; and W. Ince is one of the cabinet-makers. Ince was soon to publish an important book of designs to advertise the product of his own firm; and Darly was Chippendale's assistant, who engraved and designed some of his plates. In 1773, he published *A Complete Body of Architecture*, "embellished with a great variety of ornaments, compiled, drawn and engraved by Matthias Darly, Professor of Ornament." In the preface he says: "Ornamental drawing (drawing of ornament) has been too long neglected in this trading country and great losses have been sustained in many of our manufactures for want of it. On the knowledge of true embellishment depends the improvement of every article, and I do aver that this kingdom is more indebted to a Rich'd Langcake (who is now

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teaching the art of design in France) than to a Sir Godfrey Kneller."

Chippendale has evidently taken to heart Langley's savage attack on the English cabinet-makers for their ignorance of the sacred Five Orders (see page 425). It has been a puzzle to many critics to account for the fact that he devotes much space to elucidating that style of architecture and then proceeds to give designs of furniture in the prevailing bastard Gothic and Chinese taste, and ornament the rest with French Renaissance and *rocaille* details. When we remember Langley's wholesale condemnation, however, Chippendale's lip-service is perfectly explicable. In his preface, the latter says:

"Of all the arts which are either improved or ornamented by Architecture, that of Cabinet-making is not only the most useful and ornamental, but capable of receiving as great Assistance from it as any whatever. I have therefore prefixed to the following designs a short Explanation of the Five Orders. Without an acquaintance with this Science and some Knowledge of the Rules of Perspective, the Cabinet-maker cannot make the Designs of his work intelligible, nor shew in a little Compass, the whole Conduct and Effect of the Piece. These, therefore, ought to be carefully studied by everyone who would excel in this Branch, since they are the very Soul and Basis of his Art."

Having thus done his best to conciliate the architects, he proceeds to explain his purpose in publishing:

"The Title-Page has already called the following Work, 'The Gentleman and Cabinet-Maker's Director,' as being calculated to assist the one in the Choice, and the other in the Execution of the Designs: Which are so

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contrived, that if no one Drawing should singly answer the Gentleman's Taste, there will yet be found a variety of Hints sufficient to construct a new one."

"In other words, the main object is to induce the gentlemen to buy! First discover which model he likes and then suit him with the enrichment; the ornamentations are not necessarily individually appropriate, but are interchangeable. If his taste runs to the Chinese now in vogue, here is an assortment of frets from which to select; if Gothic, here are a few examples of window tracery; if he likes florid carving, here is a storehouse of suggestions conveyed from the French Renaissance!

"I have been encouraged to begin and carry on this Work not only by Persons of Distinction, but of eminent taste for Performances of this sort; who have, upon many Occasions, signified some Surprise and Regret, that an Art capable of so much Perfection and Refinement, should be executed with so little Propriety and Elegance.

"Upon the whole, I have here given no Design but what may be executed with Advantage by the Hands of a skilful Workman, though some of the Profession have been diligent enough to represent them (especially those after the Gothic and Chinese Manner) as so many specious Drawings, impossible to be worked off by any Mechanic whatsoever. I will not scruple to attribute this to Malice, Ignorance, and Inability; and I am confident I can convince all Noblemen, Gentlemen and others, who will honour me with their Commands, that every Design in the Book can be improved, both as to beauty and Enrichment, in the execution of it, by

"Their most Obedient Servant,

"Thomas Chippendale."

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It is to be noted that though Chippendale puts forth these designs as within the ability of every good workman to execute, he does not pretend that they have already been produced, except in some instances which he specifies. In

CHAIR

Owned by Mr. Stephen Schuyler, Schuyler House, Troy Road, New York. See page 464.

many cases his words clearly imply that the designs have yet to take concrete form, and in at least two instances this is distinctly stated. Thus: "Gothic bookcase: one of the best of its kind, and would give me great pleasure to see it executed, as I doubt not its making an exceeding genteel and grand appearance."

Another desk and bookcase is "in the Chinese taste and will look extremely well." Considering the "malice,

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ignorance and inability" of his rivals, we should expect him to specify the designs that have actually been carried out, in refutation of their assertions, but he instances only the following: "A Design of a Dressing Table for a Lady. Two Dressing Tables have been made of Rosewood from this Design, which gave an entire satisfaction. All the Ornaments were gilt."

"Design for a couch bed. . . . N. B. This couch was made for an alcove in Lord Pembroke's House, at Whitehall." "A bed that has been made for the Earls of Dumfries and Morton."

"Three designs of chairs with Ribband Backs. Several sets have been made, which have given entire satisfaction."

It is to be noted that though Chippendale insists on the practicability of all his designs without exception, yet in his instructions he frequently recognizes that the carving may be excessive. He often says that the decoration may be reduced, if necessary, without diminishing the beauty of the design. A typical suggestion reads: "The ornaments may be omitted if thought superfluous." Above all else, Chippendale was a carver and gilder: that fact is stamped on every plate. It would be almost impossible to over-estimate the importance he attaches to carving. A few examples from his own instructions will make this clear: "A Design of a Sofa for a grand Apartment, and will require Great Care in the Execution, to make the several Parts come in such a Manner that all the Ornaments join without the least Fault; and if the Embossments all along are rightly managed, and gilt with burnished Gold, the whole will have a noble Appearance. The Carving at the Top is the Emblem of Watchfulness, Assiduity and Rest. The

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Pillows and Cushions must not be omitted, though they are not in the Design. I would advise the workman to make a model of it at large before he begins to execute it." Here not only the carver, but the sculptor and clay-modeller speaks! "Thirteen Designs of Cornices for Beds or Windows," some of them are crown-shaped, and the carved ornaments include the twisted leaf, urn plain and draped, eagle, birds billing, grotesque head, monkey holding a husk garland in his mouth, and birds with long tails and bills. Among eighteen other beds one "may be gilt or covered with the same stuff as the curtains;" another has pillars "composed of reeds with a palm branch twisted round." Of a couch with canopy, he says: "If the curtains and valances are adorned with large gold fringe and tassels and the ornaments gilt with burnished gold, it will look very grand." A design for a commode table and two candle-stands is very ornate: "The Bas Relief in the Middle may be carved in Wood or cast in Brass or painted on Wood or Copper. That part in the middle may be a door with ornaments on it and the End parts in the same manner. On the top of the commode is a design of a Sur-tout, to be made in Silver. A candlestand at each end is very proper." The commode contains a panel representing three naked boys playing and landscape behind them, framed in garlands. The "sur-tout" is a kind of candelabrum. One candlestand has dolphins at its base, their tails curling upward, and two boys climbing a tree above which are icicles or dropping water. The other represents a woman standing upon a sort of stump and clasping a branch upon which the candlestand rests.

"A Toilet or Dressing-box for a Lady. . . . The ornaments should be gilt in burnished gold, or the whole

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work may be Japanned and the drapery may be silk damask with gold fringes and tassels." Another toilet: "The glass, made to come forward with folding Hinges is in a carved frame, and stands in a compartment that rests upon a plinth, between which are small drawers. The Drapery

ONE OF A SET OF MAHOGANY CHAIRS
Belonging to Prof. Henry P. Archer, Charleston, S. C. See page 464.

is supported by Cupids, and the Petticoat goes behind the Feet of the Table, which looks better. The ornamental parts may be gilt in burnished gold or Japanned." A China case in the Chinese style, "may be of soft wood and Japanned, or painted and partly gilt." A china case "very proper for a lady's dressing-room may be made of any soft wood and Japanned any colour." Chandeliers: "They are generally made of glass and sometimes of brass. But

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if neatly done in wood, and gilt in burnished gold, would look better, and come much cheaper." Frame for marble slab supported by Caryatides, Dove Entablature with Triglyphs and Metopes, ram's head and garland. Another "supported by two piping Fauns, leaning against two vines, intermixed with foliage, etc. It will have a grand appearance if executed with judgment and neatly gilt." One girandole "requires great care in the execution. The Imbossments must be very bold and the Foliage neatly laid down, and the whole properly relieved. The Top may be gilt, as likewise some of the other ornamental parts." Picture frames, elaborately carved with emblems appropriate to the subject on the canvas, were also gilded. Where gilding cannot be used, Chippendale obtains its effect by the free use of brass, the importance of which he strongly accentuates.

A carver and gilder with a considerable leaven of upholstery! That is the impression gained from a careful perusal of Chippendale's text. A maze of contours and forms, a haze of blue and red and a blaze of gold! Carving and colour are the striking characteristics, and the carving contains exactly the same faults complained of by Meissonier's satirist. The crow with the cheese at the top of a mirror-frame is twice as big as the insidious fox below; in another, the bunch of grapes that the fox maligned is bigger than himself. It also hangs so close and so menacingly above him that he seems to be crawling from under it in apprehension, though it is easily within his reach. It would be puzzling to account for the similarity between the decorative details of the work of Chippendale and that of a foreign master if neither could be shown to have borrowed from the other. It becomes a very simple matter, however,

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when we place the designs of the two side by side, and find that the chair that Meissonier designed for Mme. de Brezenval in 1735 (see page 432) is boldly transferred by Chippendale to his book without acknowledgment and is simply called a French chair. The form and carving are identical; the only difference is that Chippendale adds an extra flourish where even Meissonier refrained. An ornate *canapé*, executed in 1735 for the Grand Marshal of Poland, is also manifestly the original of Chippendale's design of his "sofa for a grand apartment." In this case, however, he has stuffed the arms and added some carving on the top. Other designs of Meissonier's to which Chippendale is indebted are the picture frames for the King's portrait and the Royal Hunt. Of these Chippendale has made free use. One of the trophies, consisting of a hunting-horn, stag's head, gun and net, pleases him sufficiently to be adopted in its entirety. Meissonier's designs, especially in his *Livre de Légumes* and *Livre d'Ornements*, contain *chutes* and swags of bell-flower and laurel, shell-work, fountains, colonnades, balconies, balustrading, flights of steps, acanthus and other flowers, fruits, human figures, birds, animals, scroll-work, dripping and falling water, feathers, flags, musical instruments, weapons and implements. Some of the falling water and fragmentary peristyle effects of which Chippendale is so fond in his carved frames are particularly noticeable. Another plate that must have struck Chippendale's attention shows an elaborate *surtout* made for the Duke of Kingston in 1735. The ornamental details include dripping water, fruits, fish, vegetables, dead game, shell, cupids and all the spiky scroll-work characteristic of Meissonier. It must be remembered that Chippendale's confessed aim is to serve the nobility and gentry. If the

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latter, therefore, show any marked favour to the work of a foreign artist, it surely would be worth while to follow in the latter's footsteps. Why should the Duke of Kingston and others be forced to go to Paris, when we have carvers in London who are perfectly able to do that kind of work, and when all the material is at hand for the most extravagant carved work that can be conceived? If *surtouts* are in demand, Chippendale can supply a design for one in silver for the top of a commode.

The design is found among Meissonier's plates, but Chippendale has introduced slight modifications in the proportions. Although Chippendale owed so much to Meissonier, he also went to others for inspiration. Marot's tall clock-cases were a great help in designing his own. The fluttering ribbon adopted in the backs of chairs occurs as a decorative accessory in a book of designs by Berain, Le Moyne and Chauveau, and is used by several of their successors; and Boucher, Ranson and Lalond's book is a treasure-house of details for ornate beds and sofas. When, therefore, Chippendale says: "In executing many of the drawings, my pencil has but faintly copied out these images that my fancy suggested," he assumes more originality than he is justly entitled to.

Carving was of supreme importance at this period. One of the early English books on furniture was published in 1739 by William Jones, an architect. The carver is the workman that he had chiefly in mind, the designs being for chimney-pieces, slab-tables, pier-glasses, tabernacle-frames, ceilings, etc. The same remark applies to Mathias Lock's *New Book of Ornaments* (London, 1752), and to several similar books that appeared before 1760 by Lairesse, Halfpenny, Swan, Edwards and Darly, Thomas

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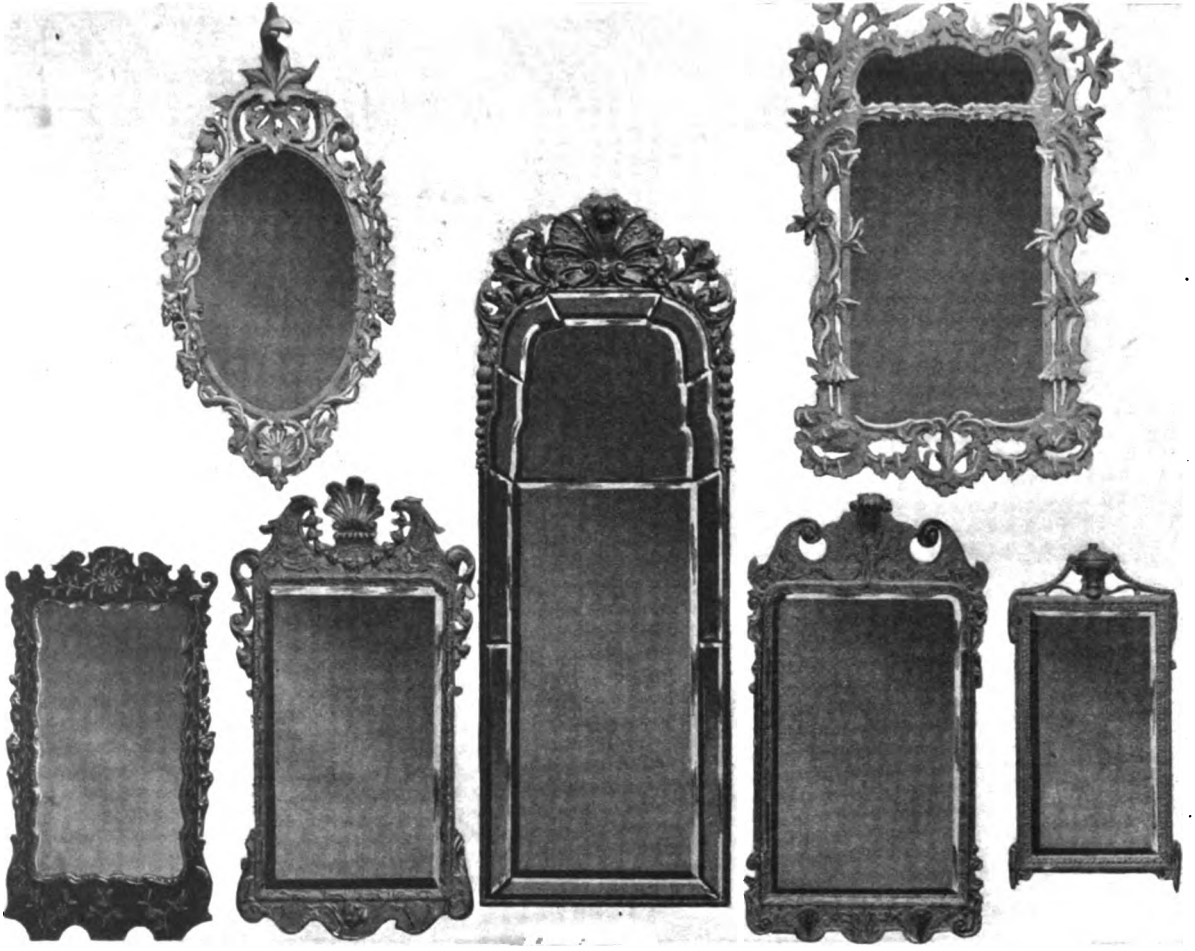

MIRRORS

From the South Kensington Museum. *See page* 458.

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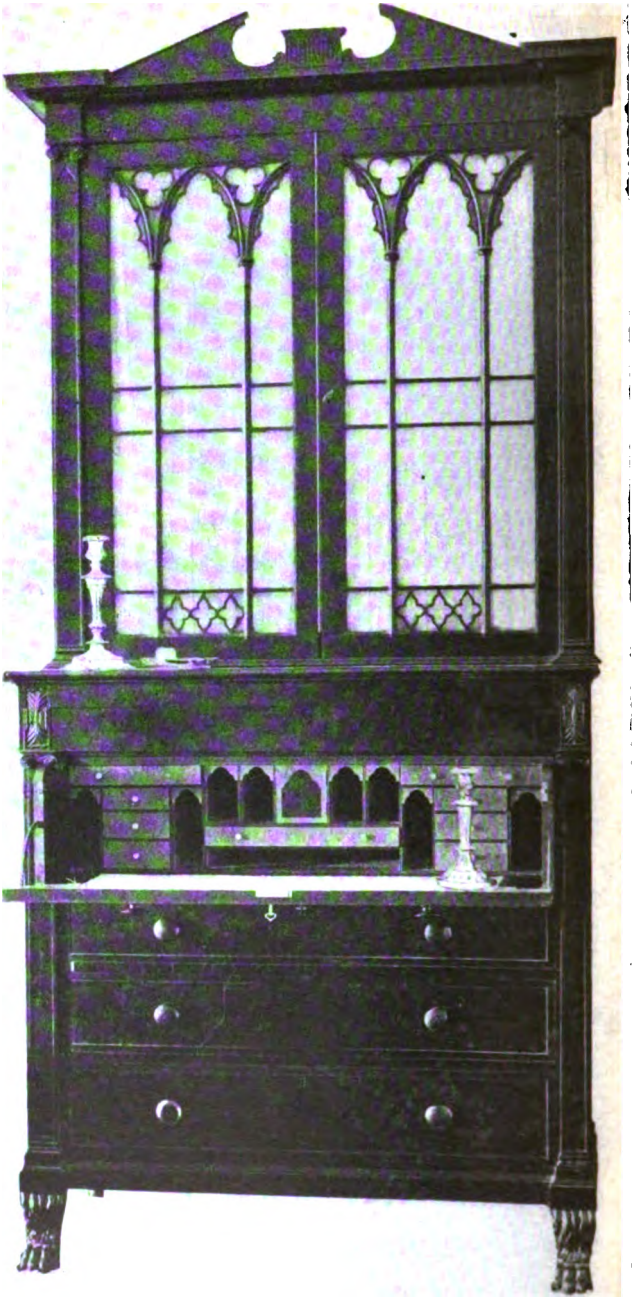

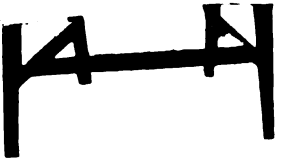

BOOKCASE AND SECRETARY

Owned by Miss Jessie Colby, New York. *See page 459.*

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Johnson, William Jones and A. Rossis. Lairesse, Lock and Johnson were carvers only. We have already seen that able carvers of this school came to the colonies. A notice of an elaborate piece of wood-carving by one of these appears in the *Maryland Gazette* for January 7, 1762. It is worth quoting here:

SCREEN, TABLE THAT BELONGED TO REBECCA MOTTE, AND CHAIR
Owned by Miss Susan Pringle, Charleston, S. C. See page 472.

"Last month died here, Mr. Henry Crouch, Carver, who was deemed by good judges to be as ingenious an artist at his business as any in the king's dominions. Some months before he died, he employed himself in cutting or raising out of the solid wood, a number of figures to put over a mantle piece. In the centre, sits Britannia on a pedestal (to which hangs a medal with the bust of Mr. Pitt) amid the trophies of war, with a sceptre in one of her hands, and an olive branch

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in the other; on her right, in a prostrate posture, is a female figure representing France, offering a scroll at the feet of Britannia; a little further off lies a figure representing Envy, struck dead by Jupiter, who sits above with a pair of scales in his hand; on the same side is Ceres with the Cornucopia pouring out her plenty to Britannia; Fame with her trumpet; and several other curious figures. On the left of Britannia, is Victory introducing Peace; Minerva; Fortitude; Neptune; Mercury; and sundry other figures; old Time above, with a scythe in one hand and a pair of callipers in the other, measuring the globe. It has a neat carved border, and canopy at top, with curtains folded. The whole executed in so masterly a taste, and with such symmetry of parts, that it would be an ornament even in a palace. And although Mr. Crouch had very little notice taken of him, and lived somewhat obscurely, yet it must be allowed, that He Cut A Good Figure In Life."

The question now arises: "What is Chippendale furniture?" Judging from his own text, he scarcely made any use of mahogany. That wood is mentioned only once: "Six designs of chairs for halls, passages or summer-houses. They may be made either of mahogany, *or any other wood, and painted*, and have commonly wooden seats." Marquetry, or any enrichment by inlaying or painting, is never used: Chippendale takes no more notice of it than if it had never existed. For his effects, he depends entirely on the beauty of tapestry and other coverings and drapery, bright metal mounts, and, above all, carving and gilding. The amount of skilled labour required in the execution of the designs in his book naturally rendered that class of furniture very expensive, and therefore within the means of the rich only. Consequently, relatively little of such ornate work was ever

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produced; it was all made to order, and it is doubtful if a single piece after these designs that issued from Chippendale's workshop ever crossed the Atlantic. It would be an error, however, to assume that he confined his labours to furniture of such florid ornamentation. The mere fact that he had supplied several members of the aristocracy with chairs and beds of his own design shows that he was a cabinet-maker of some standing and had worked up a prosperous business. The furniture that he had been making for many years, in common with many others of his craft, was so well known that there would have been no novelty in including those designs in his book: he could not claim any credit from existing styles. His originality lies in the elaboration of those models; and yet posterity calls nearly all the developments of Queen Anne styles by his name. He probably continued making the old furniture for customers of moderate means until the end of his life. In South Kensington Museum, there are heavy chairs with the strongly accented cabriole curves in the legs, and plain club, hoof, or ball-and-claw feet, sometimes entirely destitute of carving, that are attributed to all dates up to 1780. Not a single table or chair in his book shows the legs or feet that occur so often among our illustrations and are considered as so distinctly "Chippendale." Feet like those on pages 276 and 277 never occur in his book; and the ball-and-claw is only found once, and that is on a tea-caddy which is of such little importance as to be ignored in his notes and descriptions of the plates. The lion's paw on a flattened bulb or pad appears on a desk and book-case, a bed, and a "French" chair. It is noticeable, however, that all these plates are dated 1753 and are therefore among his earliest. The only hoof-feet figured are those of a goat

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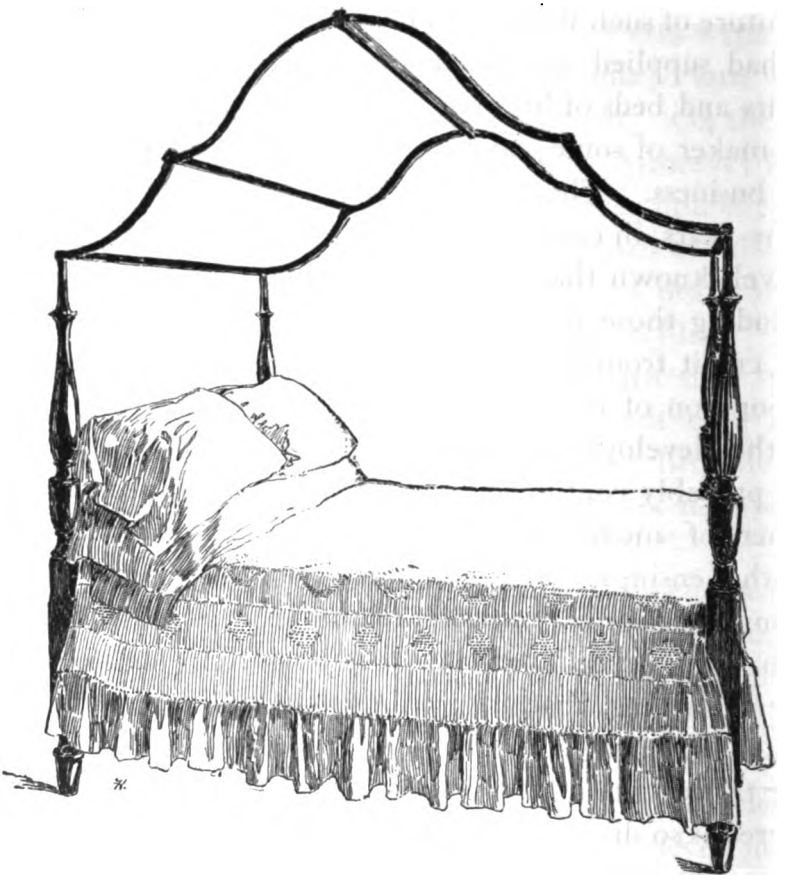
that terminate the legs of a toilet-table, and in this case there is a reason for their presence, since satyrs are carved on the cabriole curves above. When, therefore, writers tell



FIELD BED

Owned by Stephen Girard, now in Girard College, Philadelphia. See page 472.

us that Chippendale was especially fond of the ball-and-claw foot, it is plain that they have in mind the general furniture of the day that he and his contemporaries made for the multitude, and not the especial furniture of French ornamentation that he wanted to make for the fashionable world.

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On looking through the first edition of Chippendale's book, we cannot fail to notice the preponderance of Chinese and Gothic designs. There are no less than twenty-eight of the former and twenty of the latter so designated, and, in addition to these, we find two Gothic library bookcases and three Gothic sideboard tables. Four hanging-shelves and several "China shelves," candle stands and fire-screens are distinctly Chinese, as is also a "library case and book-case," while a number of "gerandoles," pier-glass frames and "frames for marble slabs" (console-tables) are adorned with whimsical Chinese ornaments and figures. Gothic and Chinese cornices also appear. The fret, Gothic or Chinese, and sometimes a mixture of both styles, occurs as a border upon tea-trays, tables, bookcases, chests-of-drawers, dressing-cases, cabinets, clothes-chests, hanging-selves, clock-cases, fire-screens, etc., etc.

The student must keep in mind the fact that Chippendale does not attempt to give illustrations of the ordinary styles of furniture that he and others were making. If we were to try to form any idea of contemporary furniture by his book alone, we should say that he knew nothing of Windsor chairs, or round-about chairs, or arm-chairs, or wing-chairs, or rocking-chairs, or foot-stools, or washstands, or knife-boxes, or dining-tables, or corner cupboards, or work-tables, or dumb-waiters, or cradles, or press-bedsteads, or spinets. We should say that turned work was unknown; that the chairs never had horizontal bars in the backs, either plain or pierced; that they never had shaped unpierced splats; that stretchers were of very rare occurrence; and that the furniture was never inlaid, but carved with Gothic, Chinese and Louis Quinze ornaments exclusively. We cannot help regretting that he did not give us exam-

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ples of what was already in fashion, instead of what he would like to introduce. In France, the works of Boucher *fils* and Neufforge give an exact idea of the interiors of their day; they represent the singular forms of the Louis Quinze period, and are not the rich and excessively ornate style found in Salembier, Cauvet and others. It is only Chippendale's chairs, however, that retain much semblance to their parent stock, and it is precisely because he restrained his exuberance to some extent and retained the general outlines that had gradually developed, that they have endured, while his Gothic and Chinese novelties and extravagances were soon forgotten. His patterns are all developments of the crown-back and the "embowed" or bow-topped chair (see pages 276 and 337). He paid great attention to the proportion between the splat and the open spaces on either side (the outlines of the splat keeping somewhat closely to the old jar form), and then pierced the splat in various patterns of tracery which he still further enriched with ornamental carving. In his designs, the old cabriole curves and heaviness of the legs are greatly reduced, and the general effect is one of much greater lightness than most of our illustrations. Most of the latter belong to the school from which his own were developed, and to his own early period. The designs in the back of the "Chippendale" chair are innumerable, though they all have a family likeness. Of those that appear here, the chair belonging to Miss Sherburne (see page 413) is, perhaps, the nearest in design to any in Chippendale's book.

Between the first and the third edition of Chippendale's book, works were published on the same subject by T. Johnson, Edwards and Darly, Ince and Mayhew and The Society of Upholsterers. They all give designs of

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what to-day we should call Chippendale furniture, but in his last edition the latter makes no complaint that others were copying him. Ince and Mayhew devote a number of plates to Gothic and Chinese designs for the prevailing

CHAIRS FROM THE DINING-ROOM OF THE VAN RENSSELAER MANOR HOUSE

Owned by Mr. William Bayard Van Rensselaer, Albany, N. Y. See page 469.

taste, and Louis Quinze ornamentation is adopted by them all.

We cannot hope to find any of the furniture answering to Chippendale's published designs in this country, with the exception of his chairs and simpler forms of tables, book-cases, etc. An examination of the furniture in South Kensington that is confidently attributed to Chippendale shows

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that it is entirely different in character to what appears in his book. Some of the varieties of mirrors made during the eighteenth century face page 450. Even the most ornate of these has much less intricate carving than Chippendale frequently designs.

A plate with three pieces of such ordinary furniture as came from Chippendale's workshop faces page 438. On the left is a mahogany square table with pierced gallery; it is supported by one baluster leg with tripod cabriole feet ending in claws and carved with the acanthus leaf ornament. It was made about 1740. In the middle is a mahogany writing-cabinet with folding flap and drawers, the interior being fitted with pigeon-holes and receptacles for writing materials. It is supported by four cabriole legs with claw-and-ball feet carved with the acanthus leaf and mounted with brass lock-plates, handles and escutcheons. It was made about 1750. It will be noticed that here, as in most cases, Chippendale has introduced no new form. The Museum possesses a similar writing-case of the Anglo-Dutch school of about 1700. It is almost identical with that belonging to William Penn facing page 82. The third piece is a mahogany table. It is eight-foil in shape, with a raised and moulded edge, and is carved in the centre with a leaf, floral and diaper ornament. Like the other table, it is supported by one baluster leg with tripod cabriole feet ending in ball-and-claws, and ornamented with carved acanthus. It was made before 1750. A somewhat similar table is in possession of Mr. H. E. Bowles of Boston.

A handsome bookcase and secretary of this period, belonging to Miss Sherburne, Warner House, Portsmouth, N. H., faces page 432. When let down, the leaf forms a

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INLAID SIDEBOARD

Originally owned by Robert Morris; now in Memorial Hall, Philadelphia. *See page* 484.

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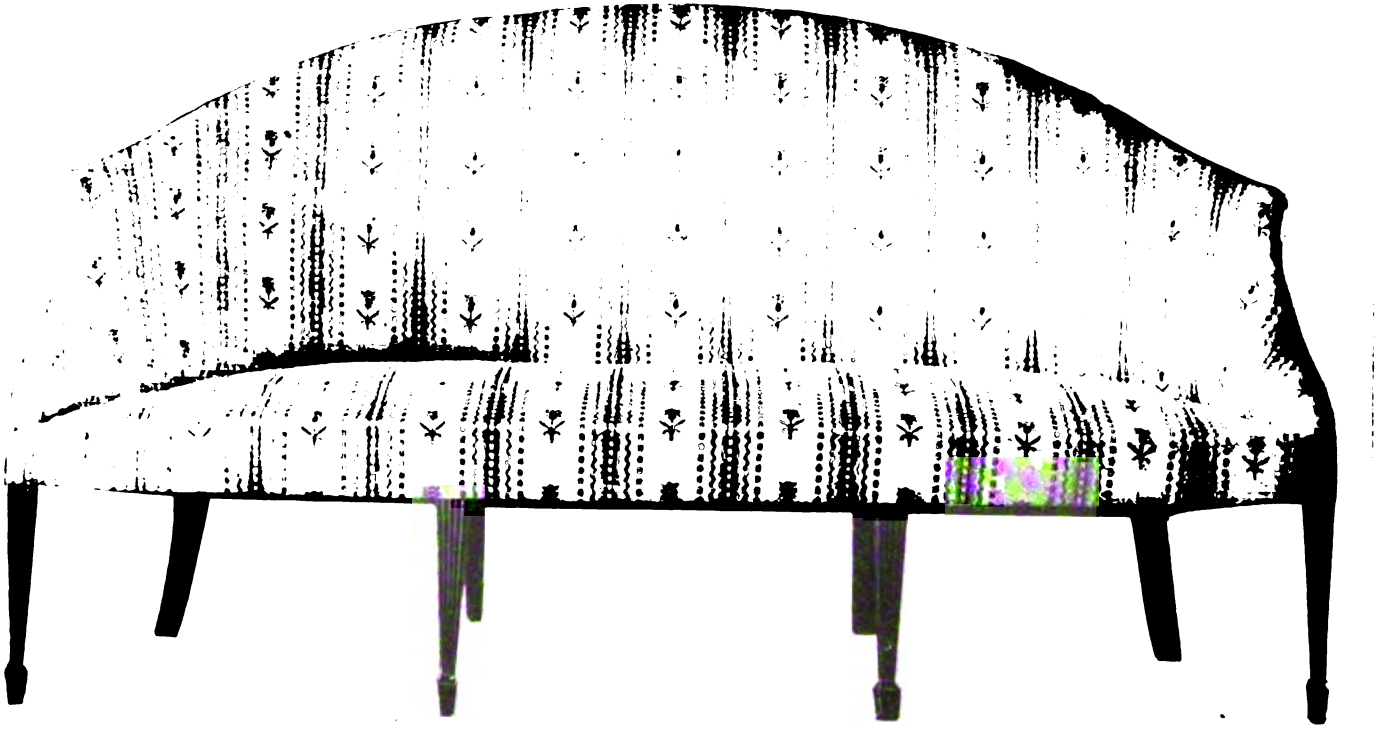

HEPPELWHITE SOFA

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writing slab that is lower than usual. The little pillars in the front conceal the usual secret receptacles. This is a beautifully proportioned piece of furniture with handsome brasses and a band of carving below the cornice. Another mahogany bookcase and secretary, belonging to Miss Jessie Colby, New York, faces page 454. The doors of the bookcase have characteristic Gothic window tracery and the pigeon holes have Gothic outlines, while the pediment is Classic and the feet are carved. When closed, the bureau looks like a chest with four drawers. The little knobs of the interior drawers are of ivory and the light facing is of satin-wood. The Heppelwhite chair standing beside it gives an idea of the unusual height of this piece.

Three characteristic Chippendale pieces from the Memorial Hall, Philadelphia, face page 448. In the centre is a mahogany lamp-stand with a hexagonal top surrounded by a carved and pierced gallery. The height of the supporting column is 3 feet 7½ inches, the spread of the tripod ball-and-claw feet 20 inches, and the diameter of the top 13½ inches. The small mahogany tea-kettle stand to the left is of the same period. The octagonal top with a raised edge is 16 inches in diameter. It is only 24 inches high. On the same plate is a handsome Chippendale mahogany settee, belonging to Mrs. John Marshall Holcombe of Hartford. It is in the form of a double armchair with moulded and carved backs terminating in scrolls and open-work back panels carved. South Kensington possesses several pieces of this character attributed to dates between 1750 and 1770.

A settee of very similar character faces page 434. It originally belonged to John Hancock and is now in the rooms of the American Antiquarian Society, Worcester,

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Mass. The carved heads that terminate the arms are almost identical with those on the chair on page 65. They may also be compared with the carved Chinese chair facing page 424. The frame is of walnut. The mahogany articles on the plate facing page 440 also belong to Mrs. John Marshall Holcombe of Hartford. To the left is a table with shaped top and turned baluster supported by three "snake feet;" the centre table is carved with a coat-of-arms, the initials M. E. and the date 1748. To the right is a tea-kettle stand with pierced gallery and carved cabriole ball-and-claw feet. These tables are all small, and good specimens of Chippendale's ordinary work.

Most of the chairs reproduced in this part are of the most familiar Chippendale patterns. The openwork in the backs closely resembles the designs published by Chippendale, though none are identical with those. The mahogany chair on page 420, owned by Mrs. John Bleecker Miller, New York, is interesting because of the pierced frets in the stretchers, which Chippendale would sometimes call Chinese and sometimes Gothic. The same pattern repeated in the legs is also characteristic of Chippendale chairs. The chair, however, is said to have formed part of the dowry of Cornelia Harring of Holland, who was married in 1765 to the Hon. Samuel Jones, Recorder of New York.

The corner, or round-about, chair has already been illustrated. The semi-circular back consisting of a top rail, supported by three turned columns and ornamentally pierced panels, and square seat with movable stuffed cushion is often found; but it is quite unusual to find the back raised another stage to form a more comfortable big armchair, as in the exceedingly fine example owned by Mr. Walter Hosmer in Wethersfield, Conn. (See page 439.)

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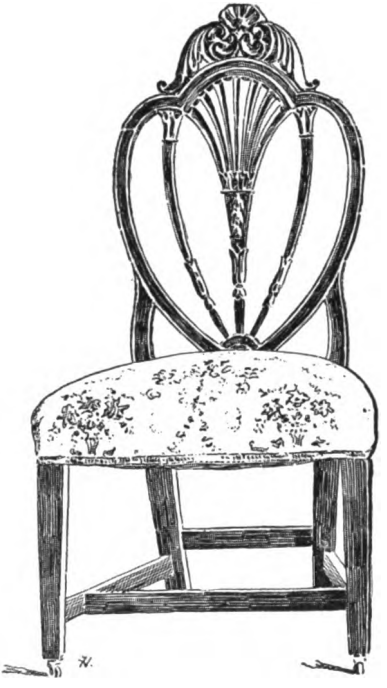
On page 435 are four chairs from the South Kensington Museum. The one on the extreme right is a Sheraton model; the two in the centre are characteristic Chippendales. The chair next to the Sheraton is of mahogany,



MAHOGANY CHAIR
Owned by Dr. George Ross, Richmond, Va. See page 471.

the back having a central support carved with floral and leaf ornament and pierced; the front legs and outside bars of the back are fluted, the front legs being of square section and the back legs are curved and joined to the front by cross bars. The seat is covered with red leather held by brass studs. This is said to be in Chippendale's style late in the century. To the left is one of the earlier design. The arms are lower and the model is less elegant; but

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neither of these shows Chippendale at his best, for the proportion of open spaces on either side of the splat shows lack of the taste usually displayed. A model which does not appear in Chippendale's book, but which is always attributed to him, is illustrated on page 433. It is of mahogany with an open back consisting of moulded sides, pierced wavy top rail, and three horizontal back bars of similar shape and piercing. It has square, tapering front legs, curved back legs and plain stretchers. The date is about 1750. The four-back chair, of which this is a development, at a very early date had inlaid patterns similar to the piercing in this example. This belonged to the Visscher family of Albany. The table is a Heppelwhite, the legs being inlaid with the favourite *chute* of the bell-flower in satin-wood. This was owned by the Ten Eyck family. Both pieces belong to Miss Ten Eyck in Albany.

On page 429 are three chairs. The centre one is a good model of Chippendale's best style, showing well-proportioned light and dark spaces. The chairs on either side, which belonged to the Fletcher family, are also frequently called Chippendale models, but they more properly belong to the Sheraton school, for it is well known that Chippendale abhorred the straight line and generally waved the tops of his chairs.

A handsomely carved chair, said to have come from Hampton Court Palace and now in possession of Mr. Charles R. Waters of Salem, Mass., appears on page 423. The centre panel is carved and pierced with a complex knot, rosette and frill. The top rail is bow-shaped with a carved centre and leaf-scroll ends. There is a chair with a splat identical with this in South Kensington. The date given is about 1740.

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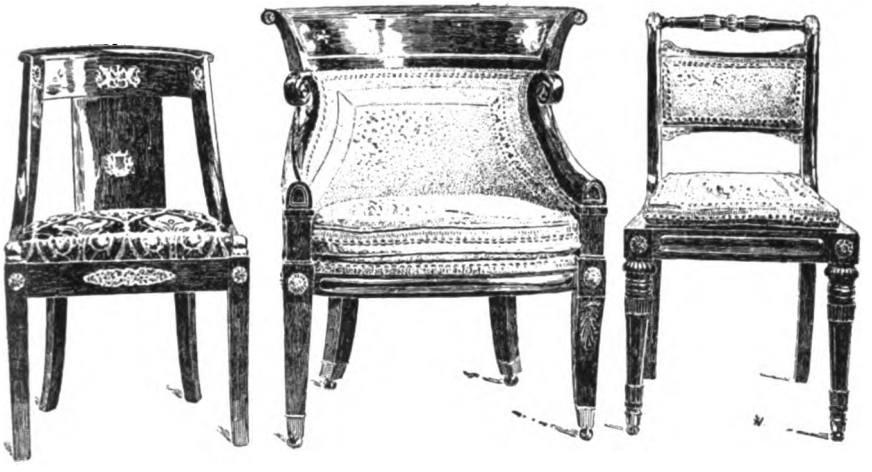
Two mahogany chairs on page 417 belong to Mrs. Wainwright in Hartford, Conn. The one on the left is early, the shell being carved in the centre of the front rail, as in so many of the early cases of drawers. The tracery in the splat is similar to a model in South Kensington dated 1732. The difference in the curves of the arms of these two chairs is worth notice. The second one is simi-



ADAM CHAIRS
Owned by the Duke of Devonshire. See page 469.

lar to models dated about 1750. The tracery of the chair on the left, consisting of intersecting bands, should also be compared with two mahogany chairs owned by Stephen Girard, reproduced on page 414.

Other chairs, with the pattern consisting of bands interlacing a hollow diamond, are on page 427. These originally belonged to Philip Van Rensselaer, and are now owned by Mrs. Edward Rankin at *Cherry Hill*, Albany, N. Y. Another chair almost identical with these is on page 409. It is from the Glen-Sanders House, Scotia, New York.

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Other variants of these patterns appear on pages 444 and 447, showing chairs of the period. The first belongs to Mr. Stephen Schuyler, Troy Road, N. Y.; the second to Prof. Henry P. Archer, of Charleston, S. C. This is similar to the chairs already represented on page 148.

Two other Chippendale chairs appear with a sideboard facing page 480. The backs are almost square and the splat is pierced vertically. The South Kensington authorities date this model about 1740.

The sideboard, facing page 480, belongs to George Dagworthy Mayo, Esq., of Richmond, Va., and has been in the Mayo family for six generations. It is of mahogany inlaid with various coloured woods.

In 1773, appeared *The Works in Architecture of Robert and James Adam*, in the preface of which we read: "The novelty and variety of the following designs will not only excuse but justify our conduct in communicating them to the world. We have not trod in the path of others, nor derived aid from their labours. In the works which we have had the honour to execute, we have not only met with the approbation of our employers, but even with the imitation of other artists, to such a degree, as in some measure to have brought about, in this country, a kind of revolution in the whole system of this useful and elegant art.

"To enter upon an enquiry into the state of this art in Great Britain, till the late changes it has undergone, is no part of our present design. . . . If we have any claim to approbation, we found it on this alone: That we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it with novelty and variety, through all our numerous works."

The Adam brothers were great admirers of the French

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architecture, and in their book they pay a special tribute to it.

While not corresponding precisely with the Louis XVI. style, the Adam style is similar in many respects. The

HEPPELWHITE CHAIR
In the house of Mr. Charles R. Waters, Salem, Mass. See page 471.

straight line, the arabesque scrollwork, the resplendent use of *ormoulu*, the gaiety and lightness, and the formality are common to both.

It has been aptly said that the essence of the Adam style is "simplicity, elegant slenderness, and low relief." The urn is a singularly important ornament and the urn shape is seen everywhere. Other favourite details of ornamentation are the bell-flower or husk appearing on the

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legs of furniture and frequently looped in festoons around girondelles, tripods, or in panels and ceilings; delicate scrolls; swags of drapery; the fluted shell; ovals and circular medallions containing paintings; *paterae*, or rosettes; the ram's head; trophies; fans; Greek and Roman vases; wreaths; the honeysuckle; musical instruments; loops and bows of ribbon; the acanthus; the sunflower; Greek borders; goats; centaurs; fawns; caryatides; sea-horses; griffins; sphinxes; dolphins; and figures half-human, half-foliage. Sometimes Adam employed heraldic devices in his ornamentation, to please the family who had ordered the work; for example, the deer's head is used for Lord Mansfield. He is also fond of lions' and eagles' claws for feet.

The Adam furniture was very rich and costly. It was cold, formal, and ornate, although colour played no little part in the scheme. Lord Derby's "great withdrawing-room" is described by the designers as follows: "The ornaments of the ceiling and entablature are chiefly of stucco gilt, with a mixture of paintings. The grounds are covered with various tints. The frames for glasses, the pedestals and vases in the niches, and the girondelles on the piers, are of wood gilt. This room is hung with satin, and is undoubtedly one of the most elegant in Europe, whether we consider the variety or the richness of its decorations." The chimney-piece in this room was of "statuary marble, inlaid with various coloured *scagliola* and brass ornaments, gilt in *ormoulu*. The glass frame over it is carved in wood and gilt."

The ornaments of the ceiling in the Countess of Derby's dressing-room were partly in stucco and "partly painting, the colouring of the Etruscans." An ornate commode was also designed for this room in harmony with the wall decorations.

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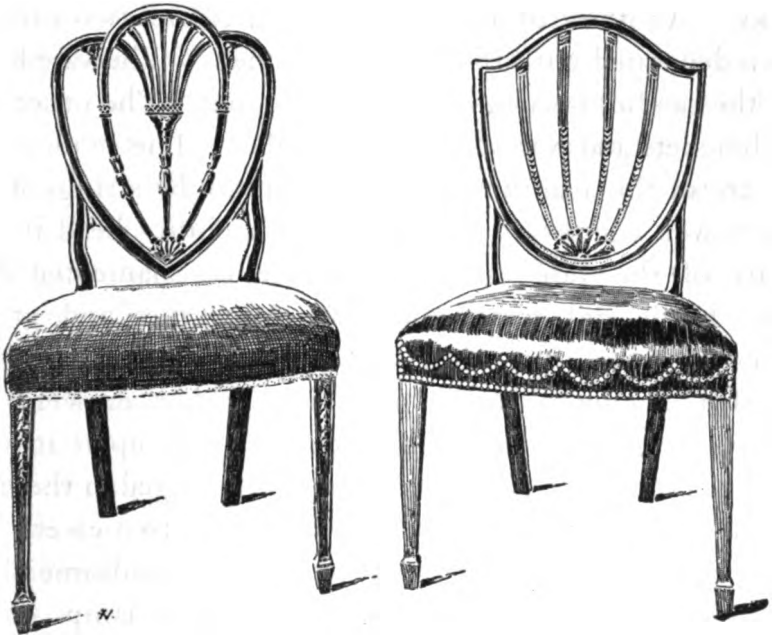
It is certain that the Adam brothers *made* no furniture, although they designed sofas, chairs, tables, sideboard tables, etc., etc. They even went so far, in their wish to make the room in perfect harmony, as to design the locks and handles for the doors. The vase and urn not only appear



HEPPELWHITE CHAIRS BELONGING TO THE TEN BROECK AND GLEN-SANDERS FAMILIES

Now owned by Dr. Herman T. Mynderse, Schenectady, N. Y. See page 471.

as motives of decoration, but the Adams were fond of hollowing out niches to contain pedestals bearing vases, which they also designed.

They also give "a design of a glass frame and commode table; upon which is placed a clock and vases, with branches for candles. These were executed for us in wood gilt, except the vases, which were of silver." Here the vases are urns standing upon griffins that sit back to back.

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The mirror is in two pieces, and ornamented across the join with griffins, swinging lamps and swags of the bell-flower or husk. On the same plate are shown four other designs for candlesticks. One is a tripod six feet high, made in *ormoulu*, and decorated with ram's heads and swags of the bell-flower, supporting a vase that holds three candlesticks. Another, of the same height, carries two candles, and is decorated with the heads of women. The vase holding the candles is surmounted by a sphinx. The other two are brackets and vases holding candles. The branches of one are of the acanthus and are decorated by strings of the bell-flower caught in the mouth of a child's head in the centre of the vase; the second vase is ornamented with ram's heads and graceful festoons of grapes and grape-leaves. One of the plates shows a sideboard table which is called a buffet. It has neither back nor drawers. A wine-cooler, or cistern, stands below it, and upon it stand two knife-boxes. The silver upon it is arranged in the most formal manner. There are six wine-cups, two ewers, and four vases. The knife-boxes are open, and handsome plates stand upright upon the tops of them. Three lamps shown also in his book prove that Adam did not, however much he might condemn the taste of the past, withstand the Chinese influence. In these he has used the umbrella many times and very charmingly, and from the mouths of dolphins there hangs a string of little bells.

The Adam style spread to America, although not in its most gorgeous manifestation, but it was only natural that the wealthy Englishmen settled here temporarily or permanently should have the desire to keep up with the fashions at home. There were many of the homes in the Southern colonies that were decorated with stucco work, and we have

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a special instance in two houses of Sir Charles Frankland. One on Garden Court Street and Bell Alley, Boston, was built in 1765.

Two mahogany chairs in the Adam style, but without the enrichment, have already appeared facing page 112. This model dates from about 1770. A similar one, from a private collection, with applied ornaments in *ormoulu*, appears with two other Adam chairs on page 463. The date of the two latter is about 1800. Two more chairs of later development of this form are given on page 457. They are from the Van Rensselaer Manor House and are owned by Mr. William Bayard Van Rensselaer, Albany, N. Y. The mahogany sofa facing page 472 has some of the Adam characteristics, especially the ram's head, the general shape of the legs (though the Adam leg is usually reeded) and the general outline of the frame. This piece is said to have belonged to Robert Morris and is now owned by the Misses Comegys, Philadelphia.

The Cabinet-Maker and Upholsterer's Guide, by A. Heppelwhite & Co. (1788), is the next work that claims attention. The authors say in their preface:

"We have exerted our utmost endeavours to produce a work which shall be useful to the mechanic and serviceable to the gentleman. With this view, after having fixed upon such articles as were necessary to a complete suit of furniture, our judgment was called forth in selecting such patterns as were most likely to be of general use and convey a just idea of English taste in furniture.

"English taste and workmanship have, of late years, been much sought for by surrounding nations; and the mutability of all things, but more especially of fashions, has rendered the labour of our predecessors in this line of little

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use; nay, at this day, they can only tend to mislead those foreigners, who seek a knowledge of English taste in the various articles of household furniture.

"The same reason in favour of this work, will apply also to many of our own Countrymen and Artizans, whose distance from the metropolis makes even an imperfect knowledge of its improvements acquired with much trouble and expense. Our labours will, we hope, tend to remove this difficulty; and as our ideas of the useful was such articles as are generally serviceable in genteel life, we flatter ourselves the labour and pains we have bestowed on this work will not be considered as time uselessly spent.

"To Residents in London, though our drawings are all new, yet, as we designedly followed the latest or most prevailing fashions only, purposely omitting such articles, whose recommendation was mere novelty, and perhaps a violation of all established rule, and steadily adhered to such articles only as are of general use and service, one principle hope for favour and encouragement will be, in having combined near three hundred different patterns for furniture in a small space, and at a small price. In this instance we hope for reward; and though we lay no claim to extraordinary merit in our designs, we flatter ourselves they will be found serviceable to young workmen in general, and occasionally to more experienced ones."

It will be noticed that Heppelwhite claims very little originality for himself, or rather for his firm; that the designs selected conform to, or accord with, the taste of the hour; that the productions of his predecessors have passed entirely out of fashion; and that there has been a demand for English furniture in other countries for several years.

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HEPPELWHITE SIDEBOARD

Owned by General Ten Broeck; now owned by his descendant, Dr. Herman V. Mynderse, Schenectady, N. Y. *See page 474.*

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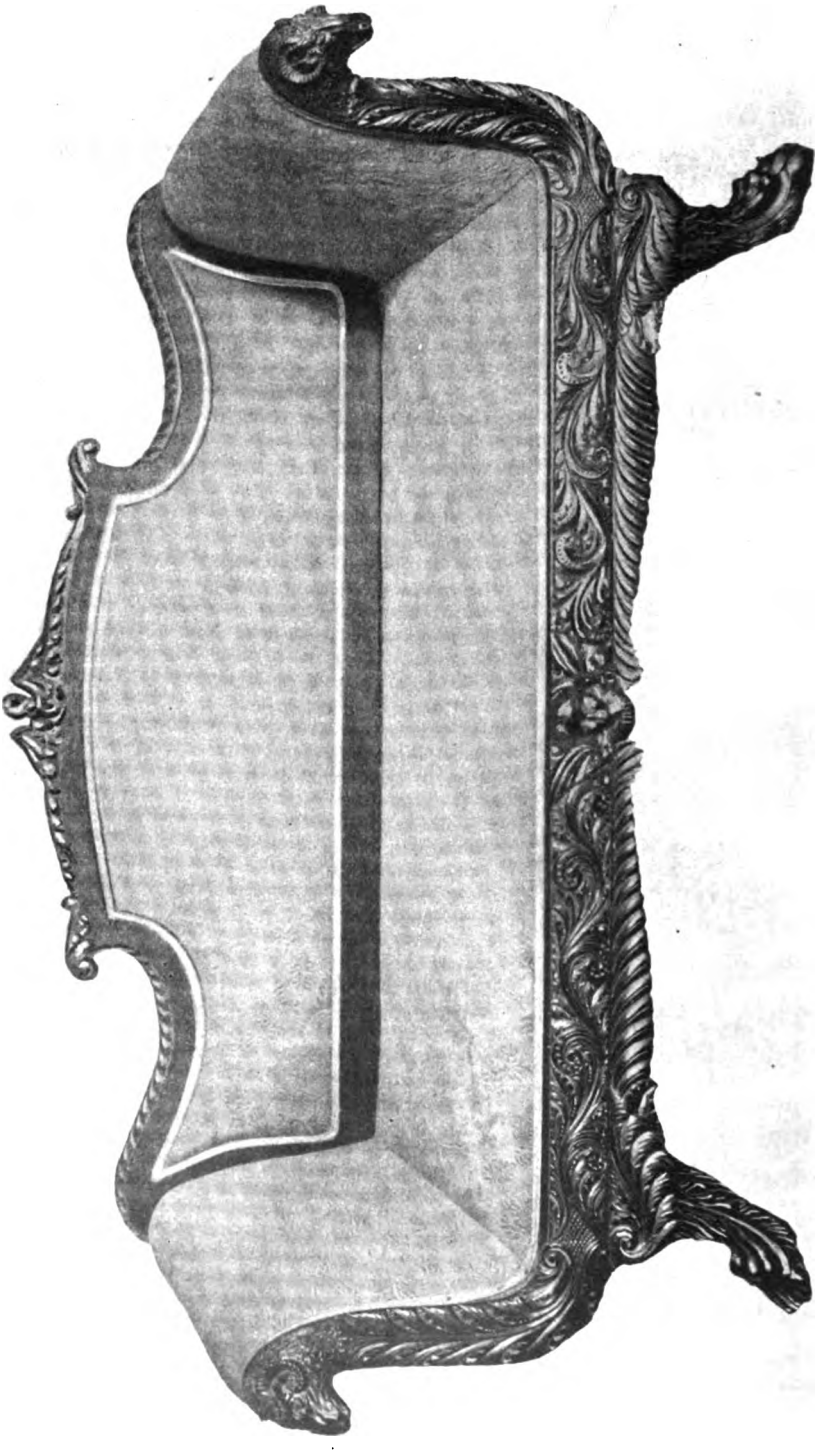

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The first thing that strikes our attention, on examining his plates, is that the straight line has taken the place of the curve, especially in the leg of the chair and table, and that there is a general feeling of slenderness in many of the patterns. The only time the claw-foot appears is on the foot of a bed pillar, and it is very roughly carved. The ball never occurs. The chair, the sofa and the sideboard seem to have been Heppelwhite's especial delight. He has a special fondness for shaping the back of his chairs like a shield and placing a pierced splat in the centre, or several horizontal and curved bars. These he calls "banister-back chairs," typical specimens of which appear on page 467. These belong to Dr. Herman V. Mynderse, Schenectady, N. Y. Other chairs appear on pages 461 and 465. The first belongs to Dr. George Ross, Richmond, Va., and the second to Mr. Charles R. Waters, Salem, Mass. The former chair came from *Powhatan's Seat*, Va., the home of the Mayos.

The legs are usually the tapering "term;" are sometimes fluted and sometimes inlaid half-way down with the husk or bell-flower, and most frequently end in the term or "spade foot." The covering, whether of silk, linen, or leather, is fastened over the front rail by one or two rows of evenly studded brass nails, and upon the back of the chair appear such ornaments as the urn, with or without drapery, the lotus, the bell-flower, the acanthus, the rosette, the shell, and very often three feathers out of compliment to the Prince of Wales. Chairs with stuffed backs he calls "cabriole chairs" and two of the designs "have been executed with good effect for his Royal Highness the Prince of Wales. The enrichments may be either carved, carved and gilt, or japanned." His stuffed chairs have, as a rule,

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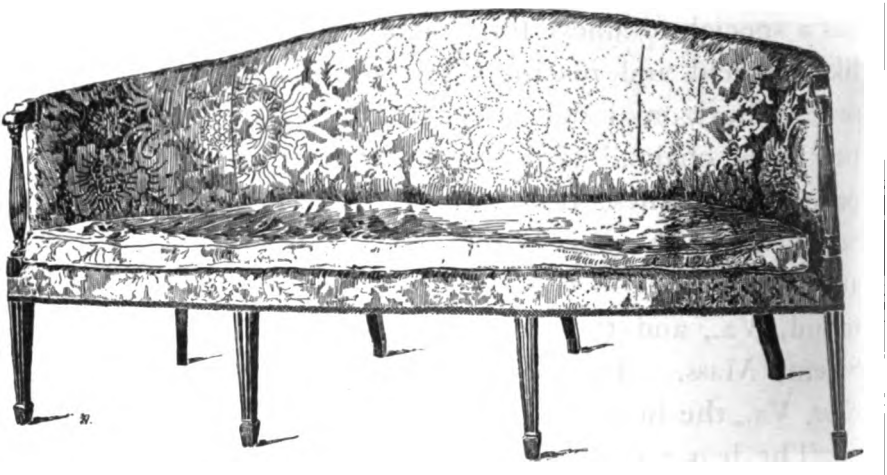
very short arms, and sometimes the backs are surmounted by the famous three feathers, an urn, or a bow of ribbon.

A typical Heppelwhite stuffed chair appears on page 451 with a table that belonged to Rebecca Motte, a Revolutionary heroine of South Carolina, and a fire-screen of this period. These pieces are owned by Miss Susan Pringle, Charleston, S. C. A "Field bed" with one of Hep-



SOFA

Belonged to Samuel Barron, now in the rooms of the Antiquarian Society, Concord, Mass. See below.

pelwhite's characteristic "sweeps" is reproduced on page 454. It was owned by Stephen Girard and is now in Girard College, Philadelphia.

A sofa with mixed Heppelwhite and Sheraton characteristics appears on this page. It was probably made by a native cabinet-maker, and belonged to Samuel Barron. It is now in the rooms of the Antiquarian Society, Concord, Mass. An interesting sofa faces page 466. It was bought by Perry G. Childs, Esq., at the sale of Colonel Benjamin Walker's effects in Utica soon after his death in 1818. It is said to have belonged to Baron Steuben, the Revolution-

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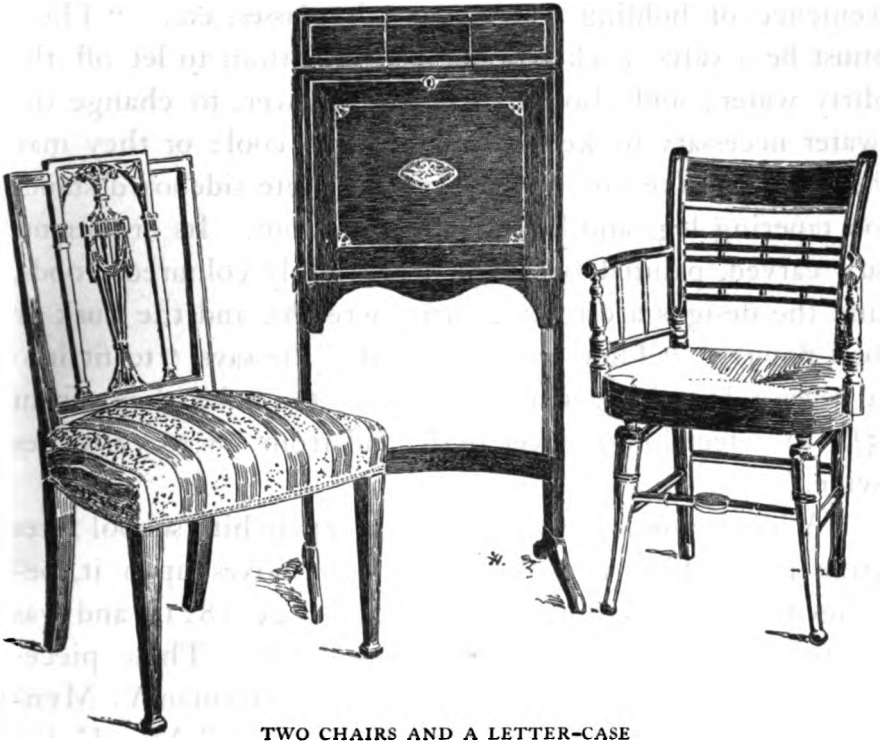
ary hero, on whose staff Colonel Walker served, and one of whose executors he was. It is now owned by Mr. Child's grand-daughter, Mrs. John Stebbins, who owns and occupies his old home, *Willowbank*, Cazenovia, N. Y.



TWO CHAIRS AND A LETTER-CASE

Owned by Miss Anne Van Cortlandt, Croton-on-Hudson, N. Y. See page 484.

His Confidante and Duchesse sofas, desks and bookcases, tables and beds, will be dealt with in the last chapter of this book. We must mention here, however, the sideboard, which is no longer a table, but has developed into a piece of furniture with drawers and compartments. "The great utility of this piece of furniture," Heppelwhite remarks, "has procured it a very general reception; and the conveniences it affords render a dining-room in-

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complete without a sideboard." He gives several designs showing their internal construction, with compartments for wine bottles and drawers for cloth and napkins. In one he has a drawer "lined with green cloth to hold plate, etc., under a cover"; and another, lined with lead for the convenience of holding water to wash glasses, etc. "There must be a valve cock or plug at the bottom to let off the dirty water; and also in the other drawer, to change the water necessary to keep the wine, etc., cool; or they may be made to take out." The Heppelwhite sideboard stands on tapering legs and has a serpentine front. Its ornaments are carved, painted or inlaid in variously coloured woods, and the designs are rosettes, urns, wreaths, and the husk or bell-flower. "They are often made," he says, "to fit into a recess; but the general custom is to make them from 5½ to 7 feet long, 3 feet high, and from 28 to 32 inches wide."

A handsome sideboard of the Heppelwhite school faces page 470. This, as well as the knife-boxes upon it, belonged to Gen. Samuel Ten Broeck (1745–1821), and was in the *Calendar House* at Clermont, N. Y. These pieces are now owned by his descendants, Dr. Herman V. Mynderse, Mr. William Livingston Mynderse, and Miss Helen Livingston Mynderse, in Schenectady, N. Y. The sideboard is mahogany inlaid with satin-wood ornaments, consisting of the husk, or bell-flower, on the legs, and the shell-fluting in the corners of the doors. The foot is the "term" or "spade" of which Heppelwhite was so fond.

He also gives sideboards without drawers, and when these are used in spacious dining-rooms they are accompanied by pedestals and vases, one being placed at each end of the sideboard. One pedestal, lined with tin, serves as a

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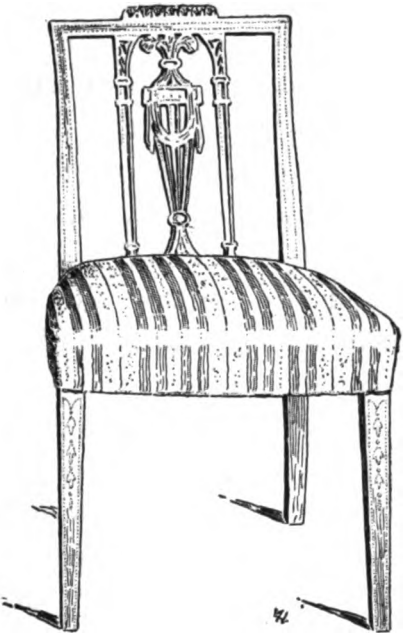
plate-warmer, being provided with racks and a stand for a heater. The other pedestal is a pot-cupboard. "The vases may be used to hold water for the use of the butler, or iced water for drinking, which is inclosed in an inner par-



SHERATON CHAIR
Owned by the Colonial Dames, Baltimore, Md. See page 484.

tition, the ice surrounding it; or may be used as knife-cases, in which case they are made of wood, carved, painted or inlaid; if used for water, may be made of wood or copper japanned. The height of the pedestal is the same as the sideboard, and 16 or 18 inches square; the height of the vase about 2 feet 3 inches."

Where sideboards are without drawers, the cellarets, or *gardes de vin*, appear. "These are made of mahogany, and hooped with brass lacquered; the inner part is divided

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with partitions and lined with lead for bottles; may be made of any shape." Upon Heppelwhite's sideboard, the knife-case was always present, "made of mahogany, satin or other wood at pleasure." "Vase knife cases" (of the shape that faces page 130) are "usually made of satin or other light-coloured wood, and may be placed at each end on the sideboard, or on a pedestal; the knives, etc., fall into the body of the vase, the top of which is kept up by a small spring which is fixed to the stem which supports the top; may be made of copper painted and japanned."

Tea-chests, tea-caddies, urn-stands, brackets, terms for busts, cornices, girandoles, reading-stands, shaving-stands, hanging-shelves, and bed pillars, all come in for their share of attention in Heppelwhite's book.

Heppelwhite lasted but three years, for we have already seen on page 436 that Sheraton says in his preface that that cabinet-maker had "caught the decline" of popular taste. *The Cabinet-Maker and Upholsterer's Drawing-Book* appeared in 1791. Previous to this, he had published eighty-four *Designs for Furniture* which are undated, but they are thought to have been issued about 1790, when he settled in Soho, London. He also published *The Cabinet Dictionary* (1803) and *The Cabinet-Maker, Upholsterer, and General Artist's Encyclopædia* (1804–7).

In the *Gentleman's Magazine* for 1806, we read: "In Broad Street, Soho, after a few days' illness of a phrenitis, aged 55, Mr. Thomas Sheraton, a native of Stockton-upon-Tees, and for many years a journeyman cabinet-maker, but who, since about the year 1793, has supported himself, a wife, and children, by his exertions as an author. In 1793, he published a work in two volumes, 4to, intitled *The Cabinet-Maker and Upholsterer's Drawing-Book*, to which

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is prefixed a numerous list of subscribers, including almost all the principal cabinet-makers in town and country. Since that time he has published 30 numbers in folio, of a work intended to be completed in 125 numbers, entitled *The Cabinet-Maker and Artist's Encyclopædia*, of which he sold nearly a thousand copies. In order to increase the number of subscribers to this work, he had lately visited Ireland, where he obtained the sanction of the Lord Lieutenant, the Marchioness of Donegal, and other distinguished persons. He was a very honest, well-disposed man, of an acute and enterprising disposition; but, like many other self-taught authors shewed the want of a regular education in his writings. He has left his family, it is feared, in distressed circumstances."

It would seem from the above that Sheraton did not make furniture after 1793, and that before that date he had to fill orders like any other ordinary workman; and that in all probability, Sheraton, like Chippendale, executed few of his own cherished designs.

The above obituary neglects to mention that Sheraton was a zealous Baptist, preached in chapels of that sect, and issued various religious publications.

In his preface, Sheraton complains that all books on cabinet-making known to him give no instructions in perspective and geometrical drawing and also omit patterns for ornaments. The first and second parts deal with geometrical lines and perspective especially for the use of the workman. The third part is devoted to designs for furniture, which "are indeed liable to change," for it is not in "the power of any man to provide against it by making such drawings as will always be thought new." Mouldings and carvings form the subject of the fourth part. From

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his remark that the third part "is intended to exhibit the present taste of furniture, and at the same time to give the workman some assistance in the manufacture of it," we may infer that he is not as anxious to place his own designs upon the market as he is to exhibit the styles already in fashion.

The Sheraton style is a reaction from the rococo; in general form and treatment, it resembles the Louis XVI. furniture. It is tall and slender, with tapering "term" legs that are often fluted. His chairs have frequently a square back.

The lyre is one of his favourite ornaments, and he is also fond of the urn or vase, swags of drapery, the vase filled with flowers, columns, the husk or bell-flower which he always calls the husk, flutings, columns and the *patera*.

He likes to flute or loop green silk behind the glass doors of his bookcases and cabinets, uses a great deal of brass for trimming, and is famous for the ingenious mechanism which he introduces into his pieces. Although he uses mahogany very considerably, he is fonder of white and gold, gold, satin-wood and japanning. His furniture is covered with silk or satin, striped, figured or woven, or painted or printed with formal designs. An excellent idea of his style may be gained from the following description of a drawing-room taken from his book.

The walls "are panelled in paper with ornamented borders of various colours"; above the windows are arches "wooden frames put up and strained with canvas, which the same kind of stuff which the curtains are of is formed to appear like a fan, and drapery tacked it"; above the pier-glasses, square paintings compl filled the spaces between the arched windows. The place is furnished with a grate and square tiles. Above

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is a mirror matching the pier-glasses, and above the mirror, a square picture like those over the pier-glasses. On either side of the fireplace stands a sofa, and opposite the fireplace is a commode table. Three chairs, matching the sofa, stand on either side of the commode-table, above which is a mirror and square picture like those over the

SHERATON SOFA

Owned by Edwin Forrest; now in the collection of the Wayside Inn, Sudbury. See page 482.

fireplace opposite. Panelled doors are on the other side of the chairs. Pier-tables with marble tops and gold, or white and gold, frames, stand between the windows, and the glasses above them appear to come down as far as the stretchers of the table, for "a piece of glass is fixed behind the pier-table, separate from the upper glass which appears to be a continuation of the same glass, and by reflection makes the table to appear double. This small piece of glass may be fixed either in the dado of the room or in the frame of the table." A single candelabrum stands upon each pier-table. "The sofas are bordered off in three

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without exception is mahogany, as being the next suitable for such appartments." Sheraton's symbolism is always amusing: he might be called the Maeterlinck of cabinet-makers. With regard to the dome, he writes: "I am of the opinion that the notion of employing domes for the

WORK-TABLE

Owned by the Pickering family, in the Pickering House, Salem, Mass. **See page 482.**

roofs of grand buildings was first suggested by the appearance of the hemisphere surrounding our earth or horizon, forming a canopy or roof to the globe; which, if it were so, domes had their origin from a truly sublime and magnificent idea. The use of domes for the tops of beds is of much later date than for buildings; but it is certain, whoever he was who first employed domes for the tops of beds, must be considered as a person of enlarged ideas, as no other top or roof for a genteel bed can equal them;

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therefore we see them generally used for state beds, where both grandeur and bold effect are essentially requisite."

Sheraton's beds, some of which will be described in the last chapter, are very curious and complicated arrangements of upholstery. They include alcove beds, French beds, state beds, beds with domes and canopies, and sofa beds. His sofas are very handsome, and among them we find the new "Turkey sofa" and the "Chaise Longue," the use of which, he tells us, is "to rest or loll upon after dinner." A good specimen appears on page 479.

He is also fond of designing writing-desks, dressing-tables, and work-tables for ladies, and equips them with many ingenious mechanical contrivances. The work-table is invariably furnished with a bag suspended to a frame that can be drawn forward. This he calls the "Pouch Table." Sheraton's chairs are highly valued to-day. They usually have straight, tapering legs and square backs. The chair to the left on page 473 (the other is a "Fancy" chair) and that on page 475 are good examples. Two work-tables appear on pages 481 and 483. Each has some of the Sheraton marks. The "kidney-shaped," which Sheraton adopted from the French, determines the period of the one owned by Mrs. Henry P. Archer. The other example belongs to Mr. John Pickering of Salem, Mass.

"In the chair branch," Sheraton says, "it requires a particular turn in the handling of the slopes, to make them agreeable and easy. It is very remarkable, the difference of some chairs of precisely the same pattern, when executed by different chair-makers; arising chiefly from the want of taste concerning the beauty of an outline, of which we judge by the eye, more than the rigid rules of geometry."

Some of Sheraton's late designs for chairs were those

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he named "Herculaneums," of course in the antique style; hall chairs made of mahogany "with turned seats and the crest or arms of the family painted on the back"; and "conversation chairs," upon which the "Incroyable" of the period sat with the back of the chair between his legs,

WORK-TABLE

Kidney-shaped work-table owned by Mrs. Henry P. Archer, Charleston, S. C. See page 482.

resting his arms upon the top rail, which was upholstered comfortably. "The manner of conversing amongst some of the highest circles of company," says Sheraton, "on some occasions, is copied from the French by lounging on a chair. It should be observed that they were made extraordinary long between back and front, for the purpose of space for the fashionable posture; and also that they are

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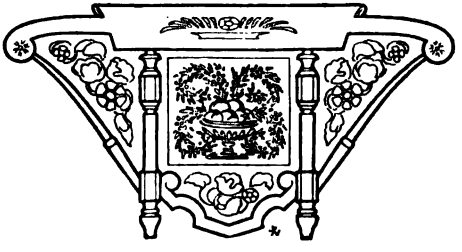
narrow in the front and back, as an accommodation to this mode of conversing."

"The conversation chairs are used in library or drawing-rooms. The parties who converse with each other sit with their legs across the seat, and rest their arms on the top rail, which for this purpose is made about three inches and a half wide, stuffed and covered."

Two characteristic Sheraton chairs are reproduced on pages 473 and 475. The first chair, to the left of the screen letter-case, belongs to Miss Anne Van Cortlandt, Croton-on-the-Hudson. The second belongs to the Colonial Dames, Baltimore, Md. It is of mahogany inlaid with satin-wood with the bell-flower on the leg.

The sideboard facing page 458 is of the Sheraton period. It is inlaid with cord and tassels, flowers and ribbon in green, red and yellow woods. The knife-boxes have silver ball-and-claw feet, locks and handles.



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VII

THE FURNITURE OF OUR FORE-FATHERS

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CARVED OAK SIDEBOARD

Originally owned by Mr. William Colgate, New York; now by ***Miss Jessie Colby, New York,*** *N.Y.*

See page 536.

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART VII

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1 9 1 3

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ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS SIGNATURE.

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FRONTISPIECE; CARVED OAK SIDEBOARD FACING iii

This handsome specimen is of rich, dark oak elaborately carved, the central panels of the two doors being appropriate designs of fish and birds. Above the doors are two drawers, decorated with grotesque heads, which are hollowed out to form handles. This sideboard suggests the old livery cupboard (see pages 36 and 207) used for the display of plate and for delivery or service. Upon it stand some valuable examples of family silver brought from England by the Colgates toward the end of the eighteenth century. E. S.

CARVED EBONY TABLE . . . FACING 487

The set of furniture to which this valuable table belongs has already been described on page 416 and in the first note to the illustrations in Part VI. The table is of unusual dimensions. The carving on the base consists of graceful leaves and flowers in high relief and the rich border suggests lace. Upon the table stand many rare ornaments bought in China during Mr. Caleb T. Smith's residence there from 1850 to 1870. Among them is a carved ivory ball, made of seven balls carved one within the other. This hangs from a standard of carved ebony that was made especially to exhibit this treasure to advantage. E. S.

FRENCH CHAIR 489

Armchair of the modern sort with cushioned back and seat, and separately cushioned arms, the whole belonging to that type which in France under the Regency and under Louis XV. were called *confortables* with an attempted use of the English term. The piece in question is very delicately worked with refined carving forming the mouldings at the edge, and the larger surfaces veneered with richly veined woods. R. Sturgis.

MARYLAND CHINA CABINET . . FACING 490

Corner cupboard with glass front, an unusual piece of the kind, as light and graceful as those in Part V. are massive and in a sense architectural. This is a piece of the delicate work of Heppelwhite's time, or copying his school very closely. The inlays and the delicate mouldings which form the edges of the door panels below and in the glazed doors above form similar edges and also the sash bars—all these being made of the delicately veined wood—are perfect of their kind. R. Sturgis.

MAHOGANY DESK 491

Chest of drawers with writing-desk above. This combination of large drawers raised well above the floor and of a desk above too high for the ordinary writer sitting on an ordinary chair was, as we have found, very common at earlier epochs. The present piece is of the beginning of the nineteenth century and shows much of that indifference to decorative effect—that satisfaction with surfaces of polished mahogany as the sole eye-pleasing

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PAGE

element in the composition—which was so characteristic of the years from 1815 to 1860. It is only when the workman reaches the legs of the piece that he allows himself a little divergence into ornamentation; and that ornamentation is of the most obvious and simple character. R. Sturgis.

FRENCH SOFA AND CHAIR 493

Two pieces belonging to a set that was brought from France by Charles Cotesworth Pinckney. The woodwork is lacquered and decorated with Chinese figures. The feet of the sofa terminate in brass claws. E. S.

DRAWING ROOM . . . . . FACING 491

This room contains excellent examples of furniture that was fashionable about the time of the Revolution. The chairs and sofas are of the Sheraton and Heppelwhite models, with the exception of two carved armchairs that belonged to Louis Philippe. The house and this room are fully described on pages 494-5. E. S.

MAHOGANY SIDEBOARD 498

Sideboard of the closing years of the eighteenth century. One of those effective pieces in which the severer taste of the time embodied especially in the *Louis Seize* work of France went to give perfect utility, great beauty of surface, sparing and well applied ornament and generally harmonious composition. This is one of the most effective sideboards of the time. The reeded surface in the middle below represents a revolving or "disappearing" door which is slid sidewise, and packs itself away behind a lining of thin woodwork. R. Sturgis.

CARVED CHAIR, CARVED MIRROR AND TABLE FACING 498

The chair, carved with a delicate openwork pattern of leaves and flowers, is said to have come from India; the carved ebony mirror, originally in the Emperor's Summer Palace at Pekin, may be compared with other examples of Chinese carving in Part VI. and in the frontispiece to this chapter; the table is interesting on account of the great number of South American woods of which it is constructed and with which it is inlaid. Upon it stand some handsome examples of Chinese porcelain and carving, including a box of chessmen. E. S.

MIRROR, CHAIR, SPINNING-WHEEL AND CANDELABRA . . . . . FACING 499

The mirror is described on page 499; the chair, which is of Gothic design, belongs to the period of the Gothic revival under Pugin about 1820 to 1830. The seat is upholstered in bright worsted work,—somewhat reminiscent of the old Turkey-work. The bronze and gilt candelabra are described on pages 499-500. The spinning-wheel is a simple one. E. S.

ELEANOR CUSTIS'S HARPSICHORD AND TAMBOUR FRAME 501

Harpsichord which, like the spinets seen in earlier parts of this work, has in its case and the supporting members no architectural treatment, no carving, no inlay, no decoration of the usual sorts. Elsewhere there has been consideration of this very peculiar phenomenon, namely, the complete abstinence of the designers of these important instruments from all sumptuousity of effect. The appearance of the piano changed it all suddenly.

The piano stool shown in the same plate belongs rather to the epoch of the elaborate piano facing 516 and the sofa facing 510. The tambour frame, an excellent example of that forgotten but certainly useful and agreeable piece of furniture, is of about the same date as the harpsichord and the difference in treatment is only another exemplification of what has been said and repeated in these notes, namely, that the clavichords of different kinds were combined with frames so much more simple than other contemporary pieces. R. Sturgis.

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CHAIR FROM MOUNT VERNON AND PAINTED ROSE-WOOD CARD TABLE 505

Card table in which painting of the representative sort, with flowers more or less realistic in character, has been used exactly as the piece on page 557. The Greek anthemions at the four corners of the table when opened are also, probably, painted and not inlaid as they would have been forty years earlier—for this table is probably of the early years of the ninteenth century.

A very beautiful drawing-room chair with the unusual feature of casters for all four legs, and which has been finished in what is now called "enamel" paint, white or cream-coloured, is earlier than the table. The use of the simple fluting and the spiral bead at the edges is very judicious and effective. R. Sturgis.

WASHINGTON'S BEDROOM, MOUNT VERNON . FACING 508

Room at Mount Vernon in which the entire simplicity of the eighteenth-century programme of house furnishing is presented to us in an interesting way. Washington passed for a wealthy land-holder and his position as President and as past president would necessarily have caused him to live as sumptuously as any of his neighbors or contemporaries in more distant States. Here, however, in a good bedroom, there is no pretence made of any elaborateness of decoration or furniture as having ever existed. The carpet of course is modern, and although the pieces of furniture be of Washington's time they do not necessarily belong to the room in which they are now placed; but the room is shown as the plain thing that it must have been even when Washington was spending his few years of retirement at his ancestral home.

The mantelpiece is one of the most interesting things in the room; the stone or slate facing below and the wooden frame shelf and frieze between are all characteristic and extremely appropriate. The great chest of drawers with bookcase is of the type which has been shown in richer examples. The trunk mail or leather travelling trunks, the chair, and the round stand are of Washington's earlier days when he was still in command of the army or even before that, but the *fauteuil* is of his post-presidential time, a piece of the closing years of the century. R. Sturgis.

MAHOGANY SOFA . . . . . FACING 509

Sofa in which the elaborate style of carving well shown in the piano facing 516 exists in even greater richness, but without quite the same intelligent disposition of the parts. It is, however, a matter of extreme difficulty to design aright the wooden outline to which such a frame as this is limited. It covers and conceals the solid structure of the sofa and some part of it may even belong to that structure, but the important part played by the textile material which covers seat, arms and back leaves to the designer of the woodwork so very little opportunity that it must be an able man who reaches great success in the treatment of his design. R. Sturgis.

GEORGE WASHINGTON'S DESK 511

This is an example of the heavy and clumsy furniture that supplanted the Sheraton styles, and the turned balusters at the top and the *chutes* of the bell-flower, large and coarse in design, inlaid in satin-wood contribute the only decoration. The roll top is composed of narrow strips of wood glued on canvas. This work Sheraton calls "tambour." The sideboard on page 498 has a tambour shutter to close the arched opening. E. S.

CHAIR FROM WASHINGTON'S PRESIDENTIAL MANSION 513

Armchair of *Louis Seize* design and covered with a piece of silk brocade of the period. This is a characteristic and well preserved specimen; not otherwise were made the chairs which furnished the smaller Trianon or the mansions of the nobility at Versailles. R. Sturgis.

MUSICAL GLASSES . . . . . FACING 514

Harmonica in which the necessarily plain box, the lower part of which is, in the best examples, hollow and resonant, is made as effective as possible to the workman as a piece of furniture by the mounting upon two columns and a front piece suggestive of a lyre. Such pieces were somewhat in vogue in France from 1770 to the close of the century, and the

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popular word was that they were the invention of Benjamin Franklin. It seems, however, that the musical glasses originated by Franklin were played with the finger only, and by means of a delicate rubbing which caused the saucers with water in them to vibrate with a more or less shrill sound as the amount of water was increased. A later development involved the use of larger and deeper glasses which were played upon by little hammers of cork. R. Sturgis.

CHAIR GIVEN BY WASHINGTON TO READ . . 515

Armchair of the close of the eighteenth century, the back formed of that curious combination of lines and curves which stood for a Greek lyre. It is finished in white or ivory white. R. Sturgis.

PIANOFORTE . . . . . FACING 515

Piano of an early form and exemplifying perfectly the florid style of 1820 and following years. This style we have occasion to touch upon in connection with high-post bedsteads in Parts V. and VI. and in the sofa facing page 510 and other pieces in the present Part VII. Nowhere, however, does the sculpture seem as perfect as here. The gilded metal caps at the junction of these legs with the piano itself and the metal rosettes of two patterns in the frieze above are suggestions taken from the French Empire style; so much remains, but it does seem as if the rich sculpture in hard, dark coloured, highly polished wood had come from a style earlier than that of the Empire. It is as if traditions had been preserved in England and perhaps even more carefully preserved in the Atlantic States of America, leaning upon which the workmen of the early nineteenth century were able to strike out this rather daring line for themselves. R. Sturgis.

THOMAS JEFFERSON'S DESK 519

Writing-desk with the hinged and revolving front piece forming a continuation of the steep slope above; the inkstands finding safety in one of the upper drawers, which, when opened, is seen to contain racks for pens and the like, as well as square compartments for the ink-bottles This arrangement of providing the desired slope is common in the portable writing-desks of the period—that is to say, in the square-cornered brass-bound mahogany or mahogany veneered boxes which gentlemen used habitually from 1800 to 1850, and in which their important papers were often kept. Such a portable desk was always furnished with firm handles dropping into sockets, so as to be well out of the way, and the owner might take it on a sea voyage with him or into the country, feeling that he had all his precious belongings under his hand. Here the same form is applied to a more stationary piece of furniture which in itself contains no ornamental feature except the moulded and reeded legs R. Sturgis.

WEST PARLOUR, MOUNT VERNON . FACING 520

Room at Mount Vernon furnished with a carpet woven for the room itself with the arms of the United States. This is a medallion carpet rather good in general design, the proportion of the parts being well kept, but the barbarous heraldry of the early nineteenth century was opposed to anything like great success in colour combination. One thing is noticeable—the escutcheon borne on the breast of the eagle has simply the chief azure and the field party per pale argent and gules, there being then two unusual features, one altogether welcome and the other of doubtful propriety. In the first place the chief should not have the stars; they belong in the flag, but not in the escutcheon of the United States, as that was adopted by Act of Congress, and in this the present example is correct. On the other hand, the field below, the chief instead of thirteen pieces (or vertical stripes) has here seventeen, and the silver or white stripes are in the greater number; in this the heraldic marshalling before us is incorrect.

The ivory finished *fauteuil* of very beautiful *Louis Seize* design is of the second half of the eighteenth century, and of course not of the sixteenth, as its printed inscription sets forth. R. Sturgis.

LADY'S WRITING-DESK . . . FACING 521

This desk is somewhat similar in form to the letter-case (see pages 119 and 473). This is constructed of rosewood, and is beautifully inlaid with ivory. It is furnished with a clock and a musical box. This was imported from Belgium early in the nineteenth century. E. S.

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PIANOFORTE 525

Piano of the earliest type, the frame having the same severe simplicity which has been noted in connection with harpsichords and spinets — the instruments which were the forerunners of the piano. It remains a puzzle—this severe simplicity, this abstinence from all attempt at elaborateness of design—characteristic of the earlier clavichords. As soon, however, as the piano was introduced, the very great weight of the necessary mechanism pointed the way to a different treatment of the frame, and the result appears in the six-legged design with legs, moreover, much heavier and stronger shown in the hardly later piano facing page 516. R. Sturgis.

SECRETARY 529

Escritoire of the upright pattern which, as a recent French novelist has said, is found nowadays only in country hotels; having, however, the somewhat unusual feature of a large music-box for its crowning member. It is undoubtedly with some reference to the artistic character of this last-named refinement that the uppermost member of the composition is so elaborate with its late Ionic columns and gilded metal appliques. R. Sturgis.

MAHOGANY SIDEBOARD . . . FACING 532

Sideboard of about 1820 with the simple Georgian style in its full force. The pieces of this epoch cannot compare for grace with those of thirty years earlier, but they are rational and comely and enable the owner to furnish and decorate a room in entire accordance with the life of a family of cultivated and intelligent persons. The mirror frame, which is of about the same date of the sideboard, shows the richer work of the time. For some reason not explained these frames intended to be gilt (as they most commonly were) have always been allowed to retain a richness of form which we can almost say was denied to every other utensil or piece of furniture from 1790 to 1850. R. Sturgis.

LADY BLESSINGTON'S WORK-TABLE . . . 533

Attention has been called in the text to the popularity of the lady's work-table. This example was specially designed for Lady Blessington. When the top, which is eighteen inches in diameter, is opened, it shows a well surrounded by small compartments. No work-table was considered complete without the bag, or pouch, or well, which was intended for both use and ornament. This piece of furniture is richly inlaid. E. S.

MAHOGANY SIDEBOARD, KNIFE-BOXES AND CELLARET 535

Sideboard of the later years of the eighteenth century; an elaborate piece with three cupboards, two deep drawers for holding bottles erect, and seven other drawers of different sizes. The effort to combine so many parts in one piece of furniture has resulted in a form less entirely satisfying to the artistic sense than the simpler ones shown in Parts III. and IV. The obvious utility of the whole and the severe simplicity of its design saves it, of course, from anything approaching ugliness. Such a piece is handsomer when put to full use with all the three members of its top filled with their appropriate pieces, as indeed they are shown in the present picture. The knife-boxes are very good in design and it is a pity that one of them was not shown closed that they might be judged of completely. Small chest, probably a wine-cooler, set beneath the sideboard, but altogether apart from it R. Sturgis.

DESK AND CHAIR 537

Chair and writing-table of the early nineteenth century. The writing-table is of that delicate and simple form which is most fitting to a drawing-room or the corner of a dining-room which is used for other purposes than the family meals. The top is hinged at one edge and lifts up with a falling brace and a ratchet so as to be adjustable at different angles; and little sliding shelves at two ends serve for the safe placing of ink-stands, and, it appears, for cups of tea or mugs of liquid refreshment. This piece of furniture is of the most graceful and attractive character. The brass knobs are probably of the epoch. R. Sturgis.

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"BANJO CLOCK" AND CLOCK WITH CHERRY CASE FACING 533

Two clocks, the one a wall clock intended to be secured high up in a stair hall or similar exposed situation, the other a tall clock like several others which we have seen in other parts of the present work.

The wall clock is of the best form, an extremely intelligent design, allowing for the swing of the pendulum, and its whole shape expressing not only the essence of the thing in that it must be suspended by hooks in the back and supported on nothing beneath it, but also assuming a sufficiently graceful outline and showing a general composition far above the average of merit. The standing clock also is one of the best examples, the use of the classical columns is really exemplary; it is seldom that these architectural members are introduced into furniture with so much good taste and so good a result. R. Sturgis.

CURLED MAPLE DESK 541

Chest of drawers with writing-desk and bookcase, a piece made sumptuous by beautiful veneer, probably of curl maple. The judicious use of this rippled golden surface with its semi-translucent lustre—its restriction to the sunken parts, drawer fronts and panels, is as noticeable as its inherent beauty. It was a good feeling, too, which made the piece so severe, so free from moulded and carved ornamentation, depending altogether upon the contrast of the darker and lighter wood and the beauty of the grain. R. Sturgis.

CHAIRS OF FRENCH MAKE 545

Chair and armchair in which a rude carving fills the principal slat of the back. The range of subject is shown by comparison of the two; that on the right being a Bacchus and that on the left, a very simple and humble maiden watering her flowers. Another chair of the same set has a Pan—an Ægi-Pan—playing on what seems to be meant for a modern flute. It would be hard to date these pieces with accuracy or to establish their provenience. They seem to be the work of a man of independence who was trying to design something which was not made by his competitors. R. Sturgis.

CONSOLE TABLE . . . . . FACING 548

Side table in Empire Style with an unusual display of metal appliques, which are generally effective and well placed. The candelabra and centrepiece, with dancing Cupids carrying a corbeille, are of good French work, the candelabra older than the centrepiece, which is probably contemporary with the table upon which it stands. The upright in the design of the candelabra is composed of three terminal figures, or, more properly, of satyrs or heads resting upon *gaines* adorned with festoons. This, in gilt bronze, is an extremely effective ornamentation, and makes the chief part of the design, artistically speaking, an especially fine and unusual piece of metal work. R. Sturgis.

MAHOGANY SOFA 549

Sofa covered with hair cloth, the carved wooden flanking-piece made up of arm and leg conjoined at either end having that same unmeaning character very common in the English and Anglo-American work of the reign of George III. The world of decoration of art, applied to purpose of daily life as well as the other neighbouring world of fine art pure and simple, was in its decline at this time—on the slope of the decline which did not reach its lowest depth until the middle of the nineteenth century. R. Sturgis.

DANIEL WEBSTER'S DESK . . . FACING 549

Chest of drawers with writing-desk ; a piece of the well-known type so often represented in this work, but one of a singular severity and simple grace. The effect is obtained almost wholly by beauty of the wood, the front of the drawers being delicately veneered, and by the brass handles and scutcheons which fortunately have been preserved. The proportions, however, are unusually good and give the piece special charm. R. Sturgis.

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CONSOLE TABLE 553

A table, such as in the early years of the nineteenth century was made to stand between the windows of a drawing room and usually beneath a "pier glass," the mirror between the uprights of the table continuing the reflected surface nearly to the floor. Such pieces, often called pier tables, allow of a certain dignity, and that fact is sought in the present case by the very massive-seeming round columns, probably veneered and fitted with gilt metal bases and capitals. A gilt metal applique fills the centre of the front rail. This is a good specimen of the simpler furniture of the *Style Empire*. R. Sturgis.

CABINET . . . . . FACING 554

This is an example of native carving, the work of an amateur who amused himself in his leisure with carving chairs, tables, mantelpieces, etc., etc. This piece is further enriched with porcelain panels and brass hinges. E. S.

CHAIR AND TABLE . . . . . FACING 555

Table with painted top, an excellent specimen of the painted work of the earlier years of the nineteenth century. The pseudo-Greek border is pretty in design, though it does not well frame the painting which fills the medallion.

The chair is an unusually well designed instance of the four-backed type. R. Sturgis.

FANCY CHAIR 557

Chair of the later Georgian period, with fine and solid rush seat, the frame highly decorated with painting. A chair offers no large surface upon which a picture may be painted except at the inner or principal side of the back; and this is hidden by the person of the occupant and is in danger of injury. And yet at the time (1815 to 1830) when the painting of little landscape pictures was thought good for door-panels and table-tops, and for the edges of carefully bound books beneath the gilding of the leaves, a slight tendency in the same direction naturally took shape in the decoration of drawing-room chairs. This vestige of the admirable art of the eighteenth century, centred in France and extending thence over Europe, brought with it some really admirable compositions in the spirit of the English landscape painters of the time. The slight leaf painting upon the legs of the chair is a natural and proper "echo" of the color decoration above. R. Sturgis.

MAHOGANY AND GILT MIRROR 559

Mirror frame of the earlier years of the nineteenth century. The student will note the intelligence of the design—the systematic way in which the breaks of the outer border of the frame—breaks which in architecture are called ancons and lugs, suffice in the present instance to cover and excuse the spirited bits of free pierced carving, which forms a branch with oak leaves and acorns, seeming to hang down on each side. The design is spoiled by the elaborate lettering which has been added in later times. R. Sturgis.

MARBLE TABLE AND CHAIRS OF THE EARLY NINETEENTH CENTURY . . . . FACING 560

Small centre table of marble beautifully veined. The set of tea-pot, cream-pot, sugar-pot and two cups and saucers are probably of the royal factory of Sèvres and of about 1810. The buildings represented in the medallions painted upon these pieces might all be identified with a little trouble, for the custom of the times was to represent actual scenes and objects as the motive for these adornments—a style of decoration certainly not characteristic of ceramic ware but identified with the work of this great establishment. R. Sturgis.

SECRETARY 561

This piece may be compared with Governor Wentworth's desk on page 369. This is of rich mahogany. The legs are very simple as also are the brass handles, but the arrangement of the interior is quite elaborate. Here we find a number of pigeon-holes, drawers

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and secret drawers above the writing-slab, which is somewhat nearer the floor than usual in such pieces. The upper portion, which is enclosed with doors, contains many convenient drawers and pigeon-holes and partitions evidently for the use of large ledgers. The cornice is ornamented with a gilded eagle and burning torches also gilded. E. S.

MAHOGANY CHAIR 563

Drawing-room chair of the severe pseudo-classical style which was developed from the French classical revival under Louis XIV., but carried further and to its decadence under the first Napoleon. The Englishmen working for the simple English dining-room or drawing-room rejected wrought ornamentation, colour and gilding, and thought that they were doing something noble and altogether worthy in seeking alone the polished surface of mahogany combined with what they thought were classical forms. The result is not ugly merely because the piece shows well enough the purpose for which it is intended, and provides a comfortable seat without the disfigurement of ill-applied ornamentation. R. Sturgis.

EMPIRE CHAIR 565

Armchair in the "Empire Style" and probably of French make. This is a characteristic specimen; seldom in America is to be found so unmistakeably Imperial a design. The attempted classical character of the hollowed back is as important as the purely decorative parts. R. Sturgis

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THE FURNITURE OF OUR FOREFATHERS

Part VII

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CARVED EBONY TABLE

Owned by Mrs. Caleb T. Smith, Smithtown, L. I. *See page 538.*

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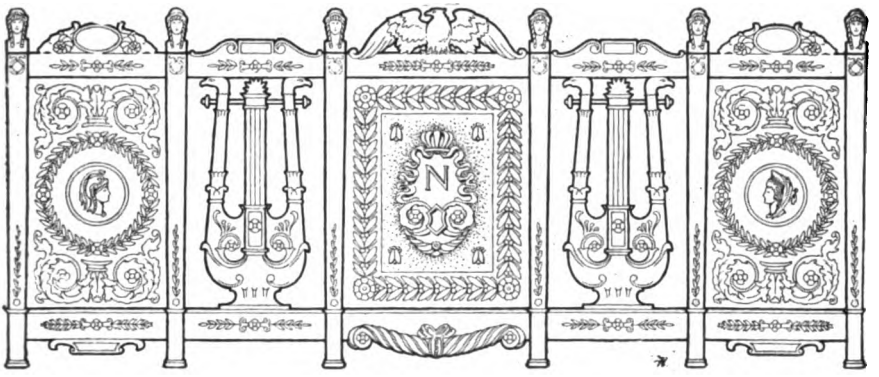

THE FURNITURE OF OUR FOREFATHERS

PART VII

Domestic and Imported Furniture

FROM 1776 TO 1830

AT the outbreak of the Revolution, the home of a wealthy American lost nothing in comparison with that of an Englishman in similar circumstances. Imported and home-made furniture of the Chippendale school was all the rage, and the extent to which the latest foreign fashions were welcomed may be gathered from the protests of the day. Serious attempts were made to curtail importations which were said to be ruining native industry. In the North, simplicity was more marked than in the South; but, even in New England, fashion and elegance were found in many households, as we have already seen. There, however, magnificence sometimes aroused unfavourable comment. In 1774, John Adams notes: "John Lowell, at Newburyport, has built himself a house like the palace of a nobleman, and lives in great

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splendour." Mr. Adams was one of those who were hostile to anything of that kind. In 1778, commenting upon the splendour of French life, he says:

"I cannot help suspecting that the more elegance, the less virtue, in all times and countries. Yet I fear that even my own dear country wants the power and opportunity more than the inclination to be elegant, soft and luxurious. . . . Luxury has as many and as bewitching charms on your side of the ocean as on this; and luxury wherever she goes, effaces from human nature the image of the Divinity. If I had power, I would forever banish and exclude from America all gold, silver, precious stones, alabaster, marble, silk, velvet and lace."

The difference between the North and South impressed every traveller. It was striking. The life of the Southern planter was one of ease and elegance; and conditions differed slightly in Maryland, Virginia and South Carolina. The centres of fashion were Annapolis, Williamsburg and Charleston,—gay and pleasure-loving towns. The capital of Maryland reached its height of splendour a few years before the Revolution, and this did not diminish until several years after the war had ceased. The presence of many Englishmen on official missions, with their retinues and families, brought fashion, affluence and gaiety to the colonial capital. The houses were renowned for their costly and beautiful furniture, their well-arranged and cultivated grounds, and their lavish hospitality. Eddis, an English traveller, who wrote his experiences in 1769–1777, remarks: "Whatever you have heard relative to the rigid Puritanical principles and economical habits of our American brethren, is by no means true when applied to the inhabitants of the Southern provinces. Liberality of senti-

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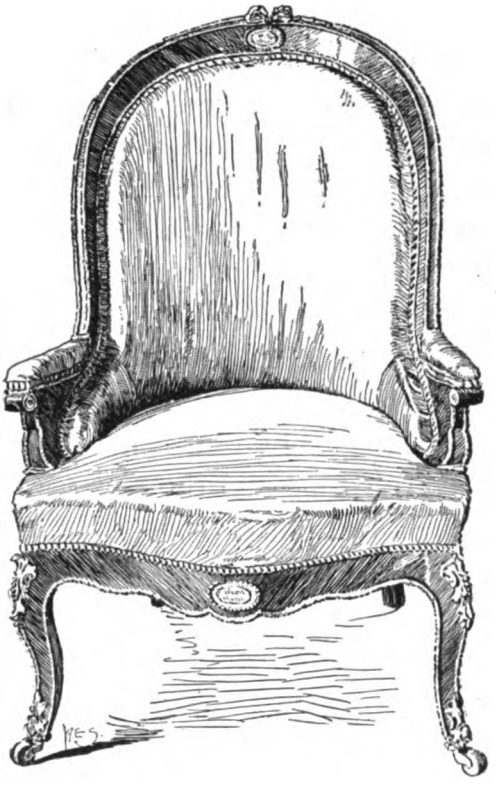
ment, and genuine hospitality are everywhere prevalent; and I am persuaded they too frequently mistake profuseness for generosity, and impair their health and their fortunes by splendour of appearance and magnificence of entertain-



FRENCH CHAIR
Owned by Mr. Robert Colby, New York, N. Y. See page 538.

ment." He mentions, particularly, among the beautiful villas in the vicinity of Annapolis, *Rousby Hall* in Calvert County, about seventy miles from the town, as being "as well-known to the weary, indigent traveller as to the affluent guest," and adds: "In a country where hospitality is the distinguishing feature, the benevolent owner has estab-

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lished a preëminence, which places his character in an exalted point of view."

The Abbé Robin, who accompanied Count Rochambeau as chaplain to America, is another witness of the contrast between North and South. In 1781, he writes in his *Nouveau Voyage dans l'Amérique Septentrionale:*

"As we advance towards the South, we find a very sensible difference in the manners and customs of the people. In Connecticut the houses are placed on the public roads at small intervals, and barely large enough to accommodate a single family, and are furnished in the most plain and simple manner; but here are spacious, isolated habitations, consisting of several edifices, built in the centre of a plantation, and so remote from the public road as to be lost to the view of travellers. These plantations are cultivated by negroes. . . . The furniture of the houses here is of the most costly wood and the rarest marble, enriched and decorated by artists; they have light and elegant carriages, which are drawn by fine horses; the coachmen are slaves and are richly dressed. There appears to be more wealth and luxury in Annapolis than in any other city which I have visited in this country. The extravagance of the women here surpasses that of our own provinces; a French hairdresser is a man of great importance; one lady here pays to her *coiffeur* a salary of a thousand crowns. This little city, which is at the mouth of the Severn river, contains several handsome edifices. The state-house is the finest in the country; its front is ornamented with columns, and the building surmounted by a dome. There is also a theatre here. Annapolis is a place of considerable shipping. The climate is the most delightful in the world."

A corner cupboard from Maryland, probably the work

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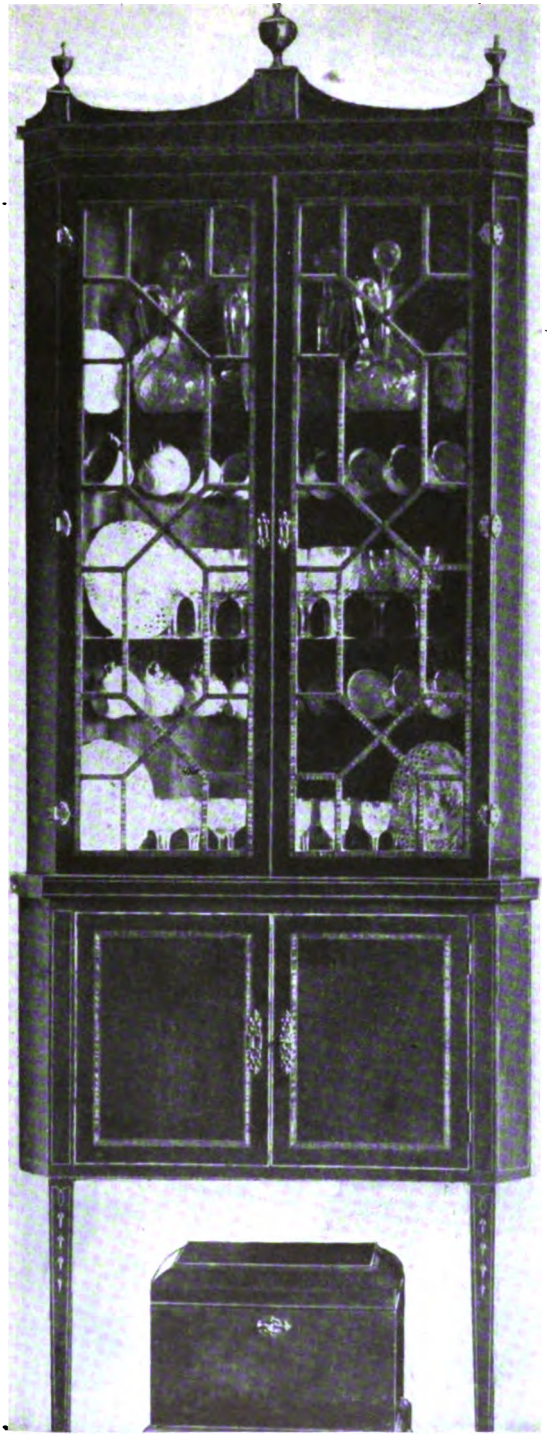

MARYLAND CHINA CABINET

Owned by Mrs. George Ben Johnston, Richmond, Va. *See page 491.*

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DRAWING-ROOM

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of a native cabinet-maker, faces page 490. It is of mahogany inlaid with satin-wood, a species of the bell-flower appearing on the legs. The panels of the doors are formed of some light mottled wood, which also frames the glass

MAHOGANY DESK

Owned by President Madison; now by Mrs. George Ben Johnston, Richmond, Virginia. See page 521.

panes. The urns ornamenting the top are bronze and gilt. This curious three-cornered china cabinet, or cupboard, is owned by Mrs. George Ben Johnston, Richmond, Va., and is filled with handsome china and glass of the period.

When we find a writer impressed with conditions of

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elegance, we naturally hesitate to accept his estimate until we know whether his experience has qualified him to judge. When, therefore, we find the Duke de la Rochefoucauld-Liancourt speaking with approval of a typical Southern home, we are satisfied that the travellers already quoted did not greatly exaggerate. Of *Whitehall*, the home of Governor Sharp, the Duke says in his *Voyage dans les États-Unis* (1795–97), that this was "a most delightful retreat about seven miles distant (from Annapolis); his house is on a large scale, the design is excellent, and the apartments well fitted up and perfectly convenient." Elsewhere he says:

"In a country which has belonged to England for a long time, of which the most numerous and nearest connections are yet with England, and which carries on with England almost all of its commerce, the manners of the people must necessarily resemble, in a great degree, those of England. As for American manners particularly, those relative to living are the same as in the provinces of England. As to the dress, the English fashions are as faithfully copied as the sending of merchandise from England and the tradition of tailors and mantua-makers will admit of. The distribution of the apartments in their houses is like that of England, the furniture is English, the town carriages are either English or in the English taste; and it is no small merit among the fashionable world to have a coach newly arrived from London and of the newest fashion."

Eddis also writes:

"The quick importation of fashions from the mother country is really astonishing. I am almost inclined to believe that a new fashion is adopted earlier by the polished

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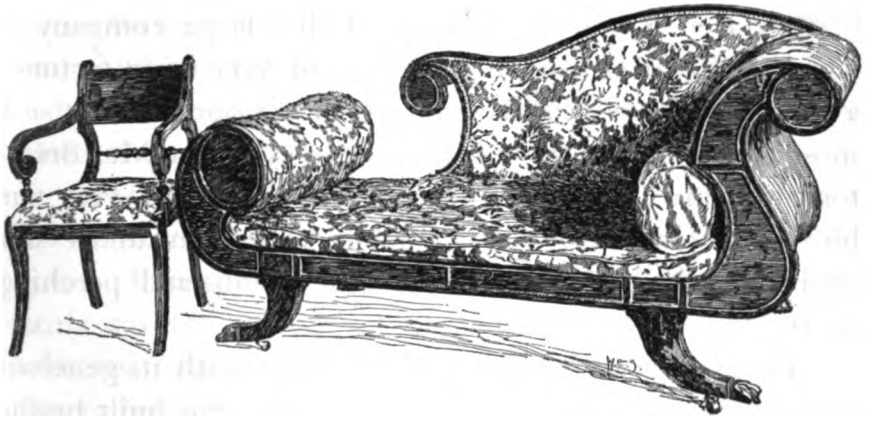
and affluent American, than by many opulent persons in the great metropolis; nor are opportunities wanting to display superior elegance. We have varied amusements and numerous parties, which afford to the young, the gay, and the ambitious, an extensive field to contend in the race of vain and idle competition. In short, very little difference



FRENCH SOFA AND CHAIR
Owned by Mrs. Charles Cotesworth Pinckney, Charleston, S. C. See page 538.

is, in reality, observable in the manners of the wealthy colonist and the wealthy Briton. Good and bad habits prevail on both sides the Atlantic."

We not only find unprejudiced foreign travellers extoling the wealth, hospitality and elegances of living, but visitors from the Northern States never failed to be impressed with what they saw and the treatment they received. Occasionally they record their experiences. For example, Josiah Quincy, of Massachusetts, who visited Charleston in 1773, writes: "This town makes a most beautiful appearance as you come up to it, and in many aspects a magnificent one. Although I have not been here twenty hours, I have traversed the most populous parts

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of it. I can only say in general, that in grandeur, splendour of building, decorations, equipages, numbers, commerce, shipping, and indeed in almost everything it far surpasses all I ever saw or ever expected to see in America."

On March 8th he was entertained at a house that is still standing, the drawing-room of which appears facing this page. He writes:

"March 8 (1773). Dined with a large company at Miles Brewton's, Esq., a gentleman of very large fortune; a superb house said to have cost him £8,000 sterling. A most elegant table, three courses, etc., etc. At Mr. Brewton's sideboard was very magnificent plate. A very fine bird kept familiarly playing about the room under our chairs and the table, picking up the crumbs and perching on the window and sideboard."

This fine brick house on King Street, with its generous doorway and double flight of marble steps, was built by the above mentioned Miles Brewton, an Englishman who came to Charleston early in the eighteenth century. In 1775, he left Charleston for England intending to leave his family there and return to America, as he was an ardent Revolutionist. The vessel was wrecked and not a passenger saved. The house became the property of his married daughter, Rebecca (Mrs. Jacob Motte), who dwelt here with her daughters until the British entered the city. Sir Henry Clinton and his officers occupied it in 1781–82, and Mrs. Motte retired to her plantation on the Congaree, near Columbia.

The home of Miles Brewton, now known as the Pringle House, is owned by his descendant, Miss Susan Pringle. It is an excellent example of a typical Charleston home of the eighteenth century. Upon the walls of the drawing-

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room, facing page 494, is a portrait of Miles Brewton by Sir Joshua Reynolds. The large mirror between the windows dates from an early period, and has never been inflicted with a new glass. The frame is richly carved and gilt. The windows are draped in the old-fashioned style with curtains of daffodil-coloured damask that have hung in the same spot since the time of the Revolution. Much of the furniture in this enormous room is of the Heppelwhite and Sheraton period. A stuffed Heppelwhite armchair stands directly in front of the mirror. It, like the others of its type in the same room, is covered with crimson damask, which was so fashionable in its day. One of this set decorated with fringe has already appeared on page 451. The armchair on its left, which is one of another set, is covered with yellow damask; while others are upholstered with flowered material like the sofa that is cosily placed near the open fire. Other sofas in the room are covered with yellow damask. The two carved chairs standing on either side of the table, which, like all the rest of the furniture, is of mahogany, belonged to Louis Philippe. The room is of beautiful proportions, and the woodwork is particularly fine. The marble mantelpiece is very ornate and handsome; but, perhaps the most noticeable feature of the room is the superb crystal chandelier, consisting of twenty-four sconces, each furnished with a glass shade more than a foot in height. Fortunately, it has never been altered for gas or electricity, and the candles still shed their soft glow upon the room, and cause the enormous girondelles in chains and pendants to sparkle with prismatic hues. Only a portion of this candelabrum appears, as it is built somewhat in the form of a pyramid.

A much more notable visitor to Charleston was Gen-

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eral Washington, who was entertained in a house on Church Street, near Tradd, owned by Judge Heyward, and which was "superbly furnished for the occasion." Two extracts from General Washington's *Diary* will be sufficient to show what his impressions were:

May 5, 1790. "Dined with a very large company at the Governor's and in the evening went to a Concert at the Exchange at which there were at least four hundred ladies, the number and appearance of which exceeded anything of the kind I had ever seen."

May 7, 1790. "Charleston contains about 1,600 dwelling-houses. . . . It lies low with unpaved streets (except the footways) of sand. There are a number of very good houses of Brick and wood, but most of the latter.—The Inhabitants are wealthy—gay—and hospitable; appear happy and satisfied with the General Government."

Washington also speaks of Captain Alston as a gentleman of large fortune whose "house which is large, new, and elegantly furnished, stands on a sand-hill high for the Country, and his Rice fields below."

It would seem that some of the Virginian houses were splendid while others were neglected and falling into decay. The Duke de la Rochefoucauld-Liancourt says that the Virginians spend more than their income. "You find, therefore, very frequently a table well served and covered with plate in a room where half the windows have been broken for years past, and will probably be so ten years longer. But few houses are in tolerable state of repair."

The Marquis de Chastellux also testifies: "The Virginians have the reputation, and with reason, of living nobly in their homes and of being hospitable; they give

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strangers not only a willing, but a liberal reception. This arises, on one hand, from their having no large towns where they may assemble, by which means they are little acquainted with society except from the visits they make; and, on the other, their lands and their negroes furnishing them with every article of consumption and the necessary service, the renowned hospitality costs them very little. Their houses are spacious and ornamented, but their apartments are not commodious; they make no ceremony of putting three or four persons into the same room; nor do these make any objection to their being thus heaped together; for being in general ignorant of the comfort of reading and writing, they want nothing in their whole house but a bed, a dining-room, and a drawing-room for company. The chief magnificence of the Virginians consists in furniture, linen and plate; in which they resemble our ancestors, who had neither cabinets nor wardrobes in their castles, but contented themselves with a well-stored cellar and a handsome buffet."

The Marquis visited *Westover* and highly praised it.

"We travelled six and twenty miles without halting, in very hot weather, but by a very agreeable road, with magnificent houses in view at every instant; for the banks of the James River form the garden of Virginia. That of Mrs. Byrd, to which I was going, surpasses them all in the magnificence of the buildings, the beauty of its situation, and the pleasures of society."

". . . Mr. Mead's house is by no means so handsome as *Westover*, but it is extremely well fitted up within, and stands on a charming situation; for it is directly opposite to Mrs. Byrd's, which with its surrounding appendages, has the appearance of a small town and forms a most delight-

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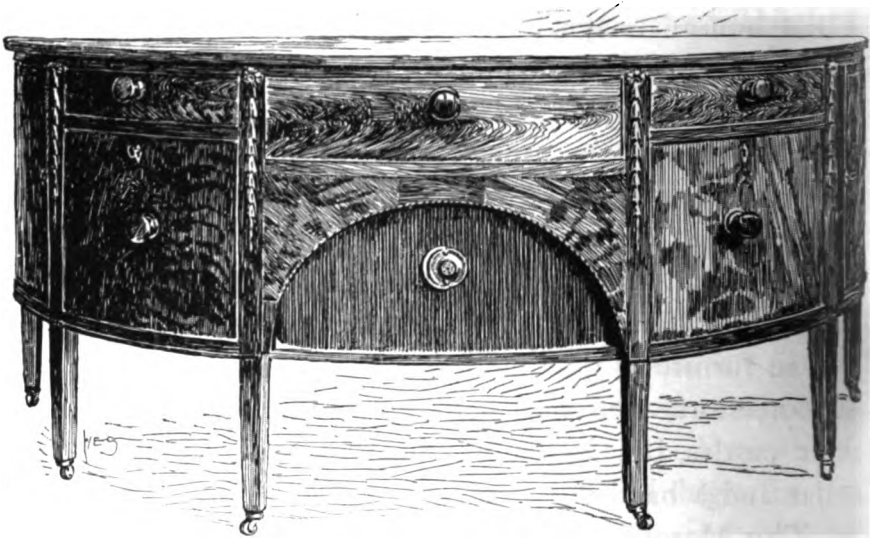
ful prospect. Mr. Mead's garden, like that of *Westover*, is in the nature of a terrace on the bank of the river."

In 1779, another traveller, Anburey, spent a few days with Colonel Randolph at *Tuckahoe*, and says that the house seems to have been built for the sole purpose of hospitality, and it is therefore worth describing.



MAHOGANY SIDEBOARD
Owned by the American Antiquarian Society, Worcester, Mass. See page 536.

"It is in the form of an H; and has the appearance of two houses joined by a large saloon; each wing has two stories, and four large rooms on a floor; in one the family reside, and the other is reserved solely for visitors; the saloon that unites them is of considerable magnitude, and on each side are doors; the ceiling is lofty, and to these they principally retire in the summer, being but little incommoded by the sun, and by the doors of each of the houses and those of the saloon being open, there is a constant circulation of air; they are furnished with four sophas, two on

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CARVED CHAIR, CARVED EBONY MIRROR FROM THE SUMMER PALACE, PEKIN, AND TABLE MADE OF SOUTH AMERICAN WOODS

Owned by Mr. and Mrs. Thomas Small, Charleston, S. C. *See page* 538.

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MIRROR, CHAIR, SPINNING-WHEEL AND BRONZE AND GILT CANDELABRA

Owned by Dr. and Mrs. William L. Royall, Richmond, Va. *See page 499.*

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each side, besides chairs, and in the centre there is generally a chandelier; these saloons answer the two purposes of a cool retreat from the scorching and sultry heat of the climate, and of an occasional ball-room. The outhouses are attached at some distance, that the house may be open to the air on all sides."

Belvoir is of special interest, on account of the ties between its owner and the master of *Mount Vernon*. The former was William Fairfax, whose daughter became the wife of Lawrence Washington. Young George Washington spent much of his time at *Belvoir* and after he became the proprietor of *Mount Vernon*, the happy relations still continued with his neighbours. The contents of *Belvoir* were sold by auction in 1774, on which occasion Washington bought articles of furniture to the value of £169-12-6, and has left a list of them in his own handwriting.

A typical convex mirror of the period is shown in the illustration facing page 500, showing a corner of a room in the home of Mrs. William L. Royall, Richmond, Va. This mirror, which is one of a pair, is exceedingly handsome. The carving of the dolphins and the burning torch is well executed. The entire frame and the sconces are gilt, and a band of black just below the large balls lends relief. These mirrors were the property of the Coles family of Virginia, and were long in the house of John Rutherfoord, Governor of Virginia, who married Emily Coles, and were inherited by their granddaughter, Mrs. Royall, the present owner.

The Gothic chair in the same picture belonged to the Rutherfoords; the spinning-wheel was owned by Mrs. Taylor, the sister of Chief-Justice Marshall of Virginia, and descended to her grandson, Dr. William L. Royall; while

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the candelabra of bronze and gold, representing Victory holding sconces in the shape of trumpets, were imported into the country by Andrew Stevenson, minister to the Court of Saint James, and descended by inheritance to Mrs. Royall. The only other similar pair in the country are at the *White House*, in Washington.

Belvoir was of brick and two stories high, with four rooms on the ground floor and five on the second, and servants' hall and cellar below. It was almost entirely furnished with valuable mahogany articles.

The "Dining-Room" contained a mahogany five-foot sideboard table; one pair mahogany square card tables; an oval bottle cistern on a frame; a "sconce glass gilt in Burnished Gold"; twelve mahogany chairs; three crimson morine drapery window curtains; a large Wilton Persian carpet; and a "scallopt mahogany voider," a knife tray, two dish trays, a "large mahogany cut rim tea tray," tongs, shovel, dogs and fender, comprised the list of small articles. In the parlour was a mahogany table (dining); a "mahogany spider leg table"; "a folding fire screen lined with yellow"; two mahogany armchairs covered with figured hair; a chimney-glass; two Saxon green plain drapery curtains; and dogs, tongs, shovel and fender. In Mrs. Fairfax's Chamber: a mahogany chest of drawers; a bedstead and curtains; window curtains; four chairs; a dressing table; and hearth furniture. In Colonel Fairfax's Room: a mahogany settee bedstead with Saxon green covers; a mahogany desk; a mahogany shaving-table; four chairs and covers; a mahogany Pembroke table; dogs, shovel, tongs and fender.

Of all the colonial houses now standing, *Mount Vernon* is the most interesting, on account of its associations. It

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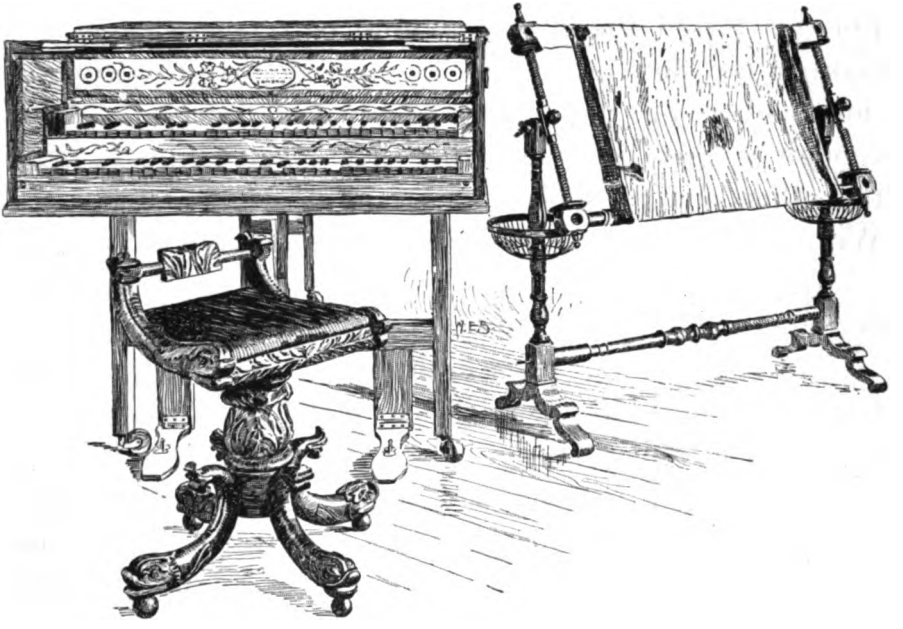
was built in 1743, by Lawrence Washington, when he married Miss Fairfax. Soon after his death in 1751, *Mount Vernon* passed by inheritance to his half-brother, George Washington, and here the latter brought his bride



ELEANOR CUSTIS'S HARPSICHORD AND TAMBOUR FRAME
Now at *Mount Vernon*, Va. See page 502.

in 1759. Six years after Washington came into possession of *Mount Vernon*, he evidently thought his furniture needed repairing.

In 1757, he wrote to Richard Washington: "Be pleased, over and above what I have wrote for in a letter of the 13th of April, to send me 1 doz. strong chairs, of about 15 shillings apiece, the bottoms exactly made by the enclosed dimensions, and of three different colours to suit the paper of three of the bed-chambers also wrote for in my last. I must acquaint you, sir, with the reason of the

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request. I have one dozen chairs that were made in this country; neat, but too weak for common sitting. I therefore propose to take the bottoms out of those and put them into those now ordered, while the bottoms which you send will do for the former, and furnish the chambers. For this reason the workmen must be very exact, neither making the bottoms larger nor smaller than the dimensions, otherwise the change can't be made. Be kind enough to give directions that these chairs, equally with the others and the tables, be carefully packed and stowed. Without this caution, they are liable to infinite damage."

In 1759, he again writes to London for "2 more chair bottoms, and 1 more Window Curtain and Cornice."

He also sent for busts of Alexander the Great, Julius Cæsar, Charles XII. of Sweden and the King of Prussia, "not to exceed fifteen inches in height, nor ten in width," "2 other busts of Prince Eugene and the Duke of Marlborough, somewhat smaller, 2 Wild Beasts, not to exceed twelve inches in height, nor eighteen in length. Sundry ornaments for chimney-piece."

In 1761, he sends to London, to Mr. Plinius, harpsichord-maker, in South Audley Street, Grosvenor Square, for a good instrument. He also gave a harpsichord to Eleanor Custis, his stepdaughter, for a wedding-present. This interesting instrument, which appears on page 501, has again found its place at *Mount Vernon*, and stands in the room known as "Miss Custis's Music Room." The mahogany stool in front of the harpsichord is somewhat clumsy, and the carved dolphins forming the legs contribute its one interesting feature. This also belonged to Miss Custis, as did the tambour frame. Upon this is a piece of her unfinished embroidery.

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When Washington arrived in New York, he first took up his residence in the house provided by Congress. This was No. 3 Cherry Street and Franklin Square, and the rooms were large and numerous. Mr. Osgood had been requested by a Resolution to put the house and the furniture thereof into proper condition for the residence and use of the President of the United States. According to an eye-witness, the furniture was extremely plain, but in keeping and well disposed, and arranged so as to give promise of substantial comfort. Mrs. Washington had sent by sea from *Mount Vernon* many ornaments and other articles, including pictures, vases, etc., that they liked to have, on account of associations. The rooms of *Mount Vernon* were full of souvenirs and offerings by many admirers. These included not only pictures and busts, but various relics, such as the key of the Bastille (presented by Lafayette in 1789), swords and other arms, and even furniture. Among others, Samuel Vaughan, an English admirer, sent to Washington in 1785, a magnificent marble mantelpiece, specially made in Italy, and three handsome porcelain vases. The mantelpiece still stands in the "Banquet Hall." Another interesting object is a carpet that now covers the floor of the West parlour in *Mount Vernon*. This carpet was made for Washington by order of Louis XVI., at the Gobelins manufactory, and is shown facing page 520. It afterwards came into the possession of the Hon. Jasper Yeates, of Lancaster, Pa. It remained on his parlour floor during his lifetime, and until about the middle of the present century, when his daughters had possession of the house. When the establishment was broken up, the carpet was offered for sale. This time it was purchased by his great-granddaughter, Mrs. Sarah Y. Whelen, of

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Philadelphia, and by her presented to the Mount Vernon Association.

It will be noticed that this carpet contains the heraldic arms of the new Federal Government, being sown with stars and bearing a central medallion of the eagle holding an olive branch and the arrows in its two claws, while below and above the bird are the stars and stripes. In front of the mantelpiece stands a chair of the Louis Seize type that was presented to General Washington by Lafayette. On either side of it are two excellent examples of "Chippendale" chairs,—mahogany, of course, and in reality developments of the old four-back chair that persistently outlives all fashions and styles. (See page 87.) The mantelpiece, ceiling and wall-panels of this room date from 1743, and above the mantelpiece is carved the Washington coat-of-arms. George Washington's initials and his crest are cast in the iron firebacks. The painting of the panel inserted into the mantelpiece is said to represent Admiral Vernon's fleet at Cartagena, and was sent to Lawrence Washington as a present from Admiral Vernon when he learned that the estate was named for him. Lawrence Washington owned 2,500 acres, but General Washington increased the property to nearly 8,000. He also enlarged the house, which is built of stone and brick, with a framework of oak.

Mount Vernon, although in no sense palatial, was comfortable throughout. The "New Room" was furnished handsomely. There were two sideboards here, adorned with six mahogany knife-cases, China images, and a China flower-pot; two candle-stands, two fire-screens, two stools, two large looking-glasses and twenty-seven mahogany chairs comprised the wooden furniture. The window-

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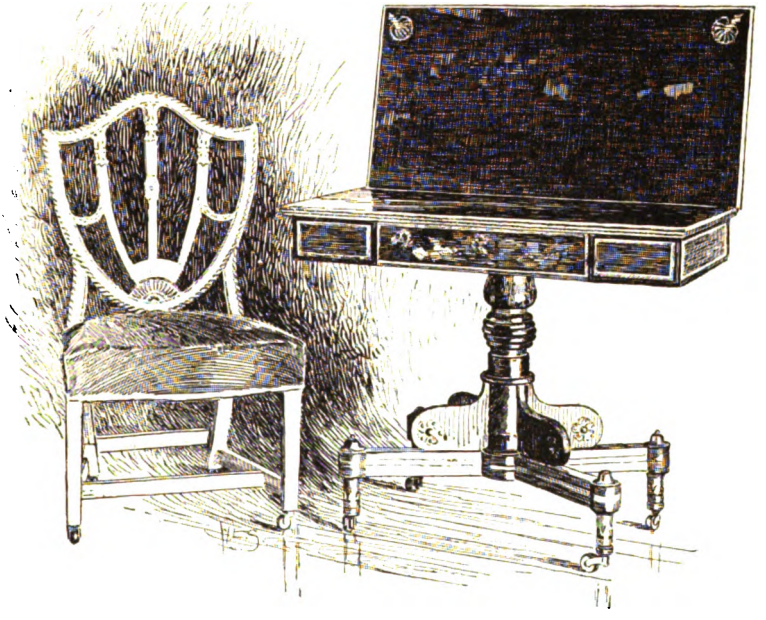
curtains were valuable, as were also "two elegant lustres." Two silver-plated lamps contributed additional light, the floor was covered with a good mat, and among the ornaments were five China jars. The hearth-furniture was complete, and pictures and prints worth $973 adorned the walls.



CHAIR FROM MOUNT VERNON AND PAINTED ROSEWOOD CARD-TABLE FROM PRESTWOULD
Now owned by the Valentine Museum, Richmond, Va. See page 515.

The "Front Parlour" contained an expensive sofa and eleven mahogany chairs. The rest of the furniture consisted of a rich looking-glass and a tea-table. A handsome carpet and window-curtains gave an air of comfort, and the logs rested on bright andirons. Three lamps, two with mirrors, were not only for light, but were probably as ornamental as the five China flower-pots. There were many pictures on the walls.

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A looking-glass, a tea-table, a settee, ten Windsor chairs, a carpet, window-curtains, andirons, tongs and fender and pictures made the "little Parlour" comfortable.

There were two dining-tables and a tea-table in the "Dining-Room," a mahogany sideboard, two knife-cases and a large case, an oval looking-glass and ten mahogany chairs. Here we find a carpet and window-curtains and the usual hearth furniture and pictures.

In the "Bedroom," there is, of course, a bed, bedstead and mattress, a looking-glass, a small table, four mahogany or walnut chairs, window curtains and blinds, a carpet, andirons, etc., and one large picture.

In the "Passage," there are fourteen mahogany chairs, four images over the door, a spy-glass, a thermometer and pictures.

In the "Closet," we find a fire-screen, and "a machine to scrape shoes on"; and on the Verandah or "Piazza" there are thirty Windsor chairs.

A great number of prints are hung along the staircase, and a looking-glass is found in the passage on the second floor.

Passing into the "Front Room," we find the carpet and window-curtains and open fire that render every room so warm and comfortable, a bed, bedstead, and curtains, a dressing-table, a large looking-glass, a wash-basin and pitcher, and six mahogany chairs. Prints decorate the walls.

In the "Second Room," the bed, bedstead and curtains and window-curtains are first noticeable; the rest of the furniture consists of a looking-glass, a dressing-table, wash-basin and pitcher, an armchair and four chairs, a carpet, and andirons, etc. A portrait of General Lafayette hangs in this room.

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The "Third Room" has, of course, its carpet, window-curtains and andirons, and a very fine bedstead, bed and curtains, a chest of drawers, six mahogany chairs, a looking-glass and wash-basin and pitcher. We also find prints on the walls.

A bed, bedstead and curtains, carpet and window-curtains, five mahogany chairs, a pine dressing-table, a large looking-glass, a close chair, wash-basin and pitcher, andirons and prints furnish the "Fourth Room."

In the "Small Room," we find a bed and bedstead, a dressing-table, a washstand, a dressing-glass and three Windsor chairs.

In the "Room which Mrs. Washington now keeps," there are a bed, bedsteads and mattress, an oval looking-glass, a fender, andirons, etc., a table, three chairs, and a carpet; and in "Mrs. Washington's old Room" we note a bed, bedstead and curtains, a glass, a dressing-table, a writing-table and a writing-chair, an easy-chair, two mahogany chairs, a chest of drawers, a time-piece, and pictures.

The "Study" contains quite an odd assortment of furniture and articles, consisting of a bureau, a tambour secretary, a walnut table, two pine writing-tables, a writing-desk and apparatus, a circular chair, an armchair, a dressing-table, an oval looking-glass, eleven spy-glasses, a case of surveying instruments, a globe, two brass candlesticks, seven swords and blades, four canes, seven guns, 44 lbs. 15 oz. of plate worth $900, plated ware worth $424, and many other articles.

The most noticeable feature of the furniture of *Mount Vernon* is the great number of chairs in the house, and the number of prints and pictures. Altogether there were 139 chairs worth $658.50. The pictures and prints were

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valued at $2,008.25. The total value of the furniture at *Mount Vernon* equalled $3,420. As the rooms in *Mount Vernon* are not by any means large, they must have been very crowded with the articles mentioned above. Where the clothing was kept is a mystery, as there are no presses or wardrobes in the inventory, and there are no closets in the house. Martha Washington's trunk, similar to the cylindrical one facing page 224, is in the Newark Historical Society. The size of the trunks makes us wonder, also, how the people of the period carried their silks and satins, wigs and furbelows from place to place.

A picture of one side of Washington's bedroom has already appeared as the frontispiece to our second chapter; the other side of the same room is shown facing this page. Here we find a comfortable armchair of the Louis Seize period; a small candlestand with "snake feet" and revolving top; a very early chair of the Chippendale period, as is evidenced by the simple square back and plain jar-shaped unperforated splat; a good mahogany library bookcase of the Chippendale school; a trunk that accompanied Washington on his campaigns; and a pair of simple brass andirons. All of these pieces were used by Washington. Two chair cushions embroidered by Mrs. Washington are also preserved here.

After Washington's death in 1799, the house remained intact for some years, but Mrs. Washington bequeathed the furniture to her four grand-children. Hence the household articles and relics were widely scattered; many pieces of furniture and other treasures have, fortunately, found their way back, some by gift and some by purchase, since the "Mount Vernon Ladies' Association of the Union" was organized in 1856. The house with 200 acres was

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WASHINGTON'S BEDROOM, MOUNT VERNON, VA.

See page 508.

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MAHOGANY SOFA

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bought by this society in 1858 from Mr. John A. Washington, Jr., and his heirs.

The house is now a museum of old furniture and relics, but there are comparatively few of the Washington possessions here. Among the original pieces of furniture, we may note: a Heppelwhite sideboard and an iron fireback with the Fairfax coat-of-arms bought from *Belvoir*, in the "Dining-Room"; clock and vases, silver bracket lamps, rosewood flower-stands, a looking-glass, and an ornament for the dining-table in the "Banquet Hall"; a corner washhand stand in "Mrs. Washington's Room"; and a number of chairs that are scattered throughout the house. A globe, curtain cornices, and several prints and engravings that were originally in *Mount Vernon* have also been returned.

Washington was very particular about his household appointments, and was very receptive to the newest fashions. Soon after his arrival in New York, he had his silver plate melted down and reproduced in what were considered more elegant and harmonious forms. This was a very common practice; we have seen the same thing done a century before this (see page 43).

The President occupied the house in Cherry Street only nine months, as it was not sufficiently convenient. His new house was on Broadway near Bowling Green: for this he paid what was regarded as the extremely high rent of $2,500 per annum. Entries in Washington's *Diary* show the minute care he took in household matters.

"Monday, Feb. 1, 1790. Agreed on Saturday last to take Mr. McCombs's house, lately occupied by the Minister of France, for one year from and after the first day of May next; and would go into it immediately, if Mr. Otto,

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the present possessor, could be accommodated; and this day sent my Secretary to examine the rooms to see how my furniture could be adapted to the respective apartments."

"Wednesday, 3d. Visited the apartments in the house of Mr. McCombs—made a disposition of the rooms—fixed on some furniture of the Minister's (which was to be sold, and was well adapted to particular public rooms)—and directed additional stables to be built."

"Saturday, 13th. Walked in the forenoon to the house to which I am about to remove. Gave directions for the arrangement of the furniture, etc., and had some of it put up."

"Tuesday, 16th. Rode to my intended habitation, and gave some directions respecting the arrangement of the furniture."

"Saturday, 20th. Set seriously about removing my furniture to my new house. Two of the gentlemen of the family had their beds taken there, and would sleep there to-night."

"Tuesday, 23rd. After dinner, Mrs. Washington, myself and children removed, and lodged at our new habitation."

"Wednesday, 24th. Employed in arranging matters about the house and fixing matters."

"Thursday, 25th. Engaged as yesterday."

One of the pieces of furniture that Washington bought from the French Minister was a bureau which was afterwards an object of special bequest. In his will we read: "To my companion in arms and old and intimate friend, Dr. Craik, I give my beaureau (or as cabinet-makers call it, tambour secretary), and the circular chair, an appendage of my study."

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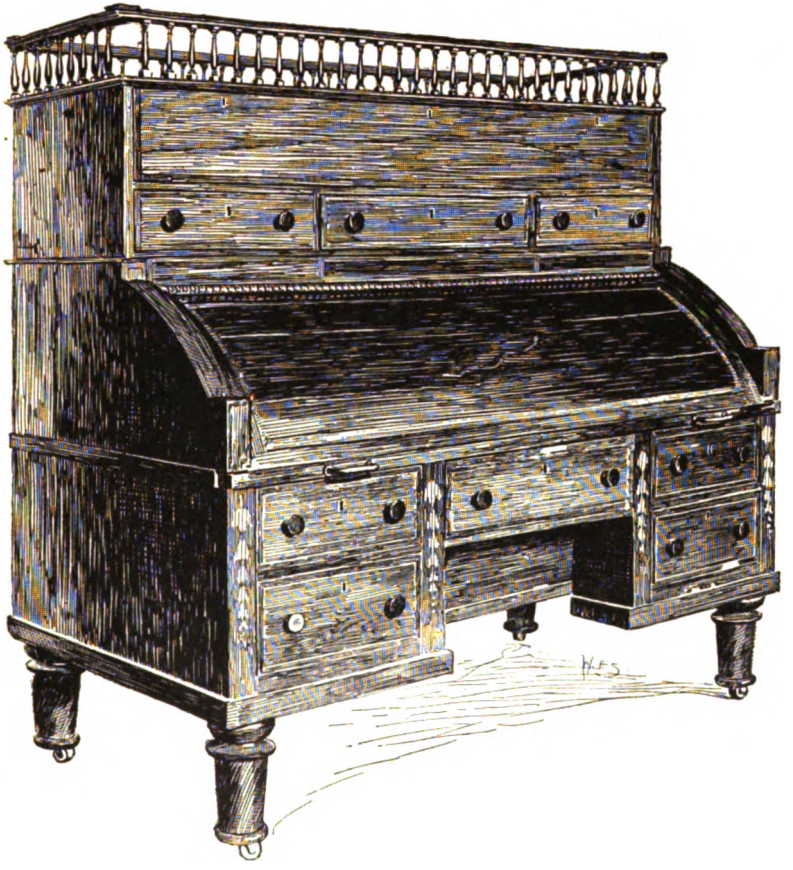
Whether the large mahogany desk that appears on this page is the one referred to above, we do not know; but it is certain that Washington used this from 1789 to 1797.



GEORGE WASHINGTON'S DESK
Now owned by the Historical Society of Pennsylvania. See this page.

It is clumsy but very commodious, and the only pretence to ornament is the turned balusters at the top and the bell-flower, which is unusually large and ungraceful, framing the lower drawers. This is inlaid in satin-wood. Above the lower drawers are two metal handles, which, when

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pulled forward, draw out a slab for writing, and the cylindrical top rolls upward out of sight, like the ordinary office desk of to-day. This piece of furniture is now owned by the Historical Society of Pennsylvania in Philadelphia.

When the seat of government removed from New York to Philadelphia, the President leased the house that had successively been occupied by Richard Penn, General Howe, Benedict Arnold, Holkar, the French consul, and Robert Morris. In his directions to his secretary, Washington writes:

"Mr. and Mrs. Morris have insisted upon leaving the two large looking-glasses which are in their best rooms because they have no place, they say, proper to remove them to, and because they are unwilling to hazard the taking of them down. You will, therefore, let them have instead, the choice of mine: the large ones I purchased of the French minister they do not incline to take, but will be glad of some of the others. They will also leave a large glass lamp in the entry or hall, and will take one or more of my glass lamps in lieu of it. . . . Mrs. Morris has a mangle * (I think it is called) for ironing clothes, which, as it is fixed in the place where it is commonly used, she proposes to leave and take mine. To this, I have no objection, provided mine is equally good and convenient; but if I should obtain any advantages besides that of its being up and ready for use, I am not inclined to receive it.

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* It is interesting to note that seven years before this, a mangle had been a novelty to Washington. An entry in his *Diary* (September 3, 1787) reads: "Phila.—In Convention . . . . visited a machine at Dr. Franklin's (called a mangle) for pressing in place of ironing clothes from the wash—which machine from the facility with which it despatches business is well calculated for tablecloths, and such articles as have not pleats and irregular foldings, and would be very useful in all large families." He evidently bought one soon.

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"I have no particular direction to give respecting the appropriation of the furniture. By means of the bow windows the back rooms will become the largest, and, of course, will receive the furniture of the largest dining- and drawing-rooms, and in that case, though there are no clos-

CHAIR FROM WASHINGTON'S PRESIDENTIAL MANSION, PHILADELPHIA
Now owned by the Historical Society of Philadelphia, Pennsylvania. See page 514–15.

ets in them, there are some in the steward's room, directly opposite, which are not inconvenient. There is a small room adjoining the kitchen, that might, if it is not essential for other purposes, be appropriated for the Sèvres china, and other things of that sort, which are not in common use. Mrs. Morris, who is a notable lady in family arrangements, can give you much information on all the conveniences about the house and buildings, and I dare say would

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rather consider it a compliment to be consulted in those matters, than a trouble to give her opinion of them.

"I approve, at least till inconvenience or danger shall appear, of the large table ornaments remaining on the sideboard, and of the pagodas standing in the smallest drawing-room. Had I delivered my sentiments from here respecting this fixture, that is the apartment I should have named for it. Whether the green, which you have, or a new yellow curtain, should be appropriated to the staircase above the hall, may depend on your getting an exact match, in colour, and so forth of the latter. For the sake of appearances one would not in instances of this kind, regard a small additional expense."

An account of a visit to this house is given by Thomas Twining, who writes:

"At one o'clock to-day I called at General Washington's with the picture and letter I had for him. He lived in a small red brick house on the left side of High Street, not much higher up than Fourth Street. There was nothing in the exterior of the house that denoted the rank of its possessor. Next door was a hair-dresser. Having stated my object to a servant who came to the door, I was conducted up a neat but rather narrow staircase carpeted in the middle, and was shown into a middling-sized, well-furnished drawing-room on the left of the passage. Nearly opposite the door was the fireplace, with a wood fire in it. The floor was carpeted. On the left of the fireplace was a sofa which sloped across the room. There were no pictures on the walls, no ornaments on the chimney-piece. Two windows on the right of the entrance looked into the street."

On page 513 appears a chair that was in the Presi-

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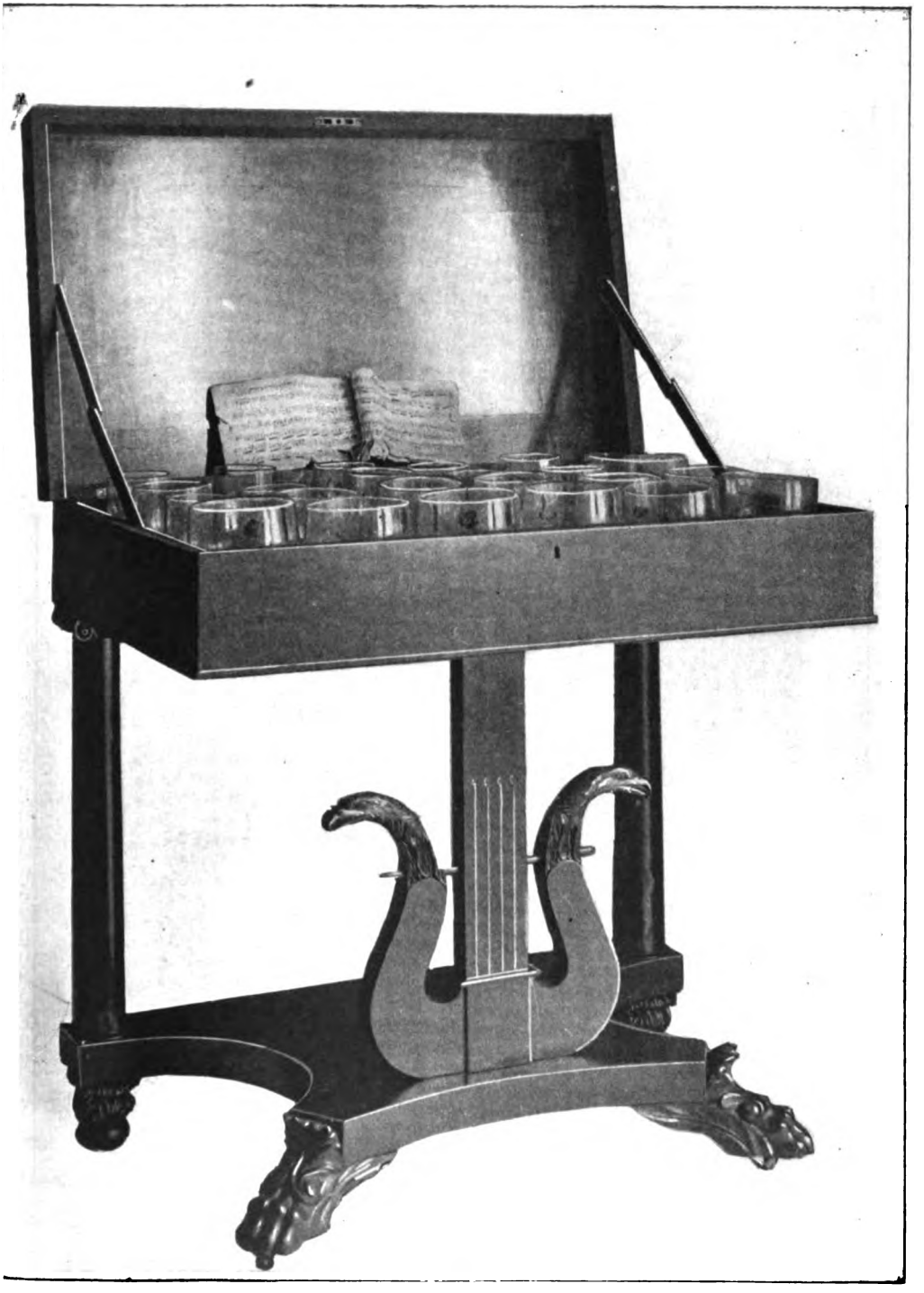

MUSICAL GLASSES IN MAHOGANY FRAME

Owned by Mrs. John Tayloe Perrin, Baltimore, Md. *See page 523.*

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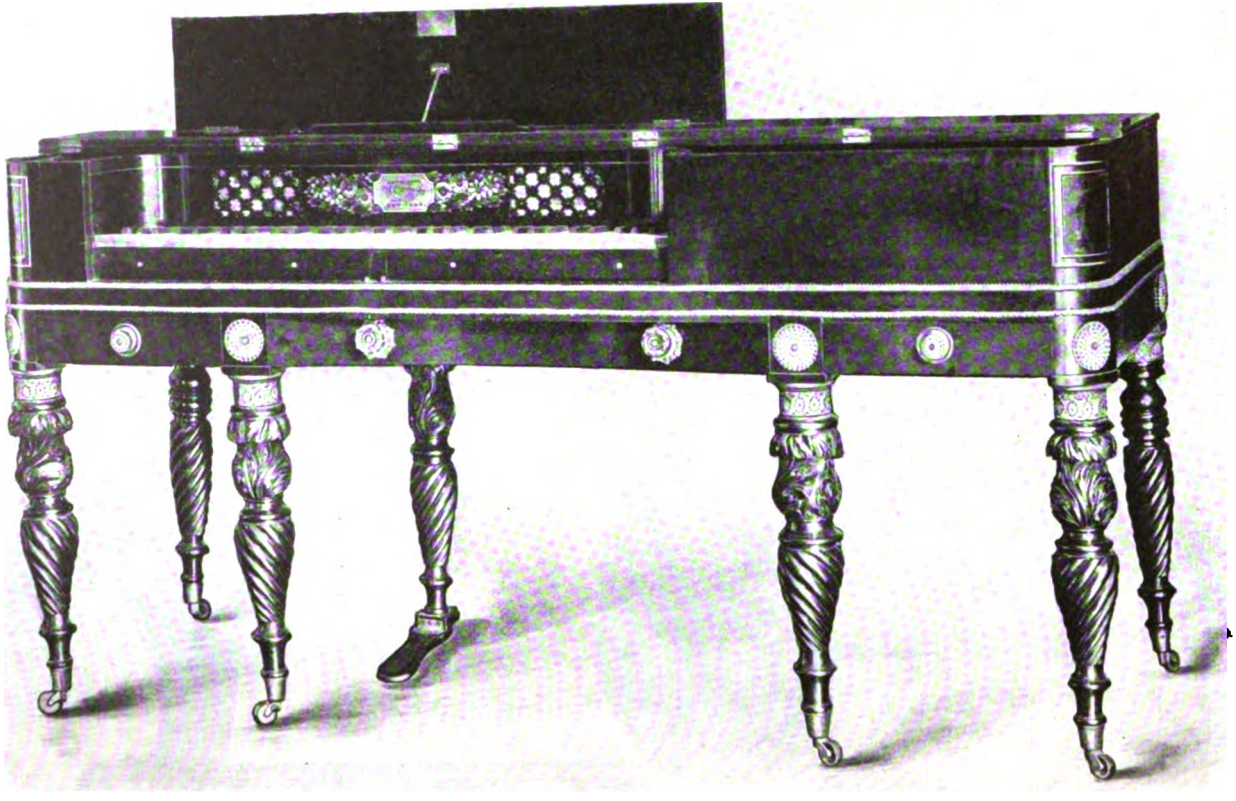

PIANOFORTE

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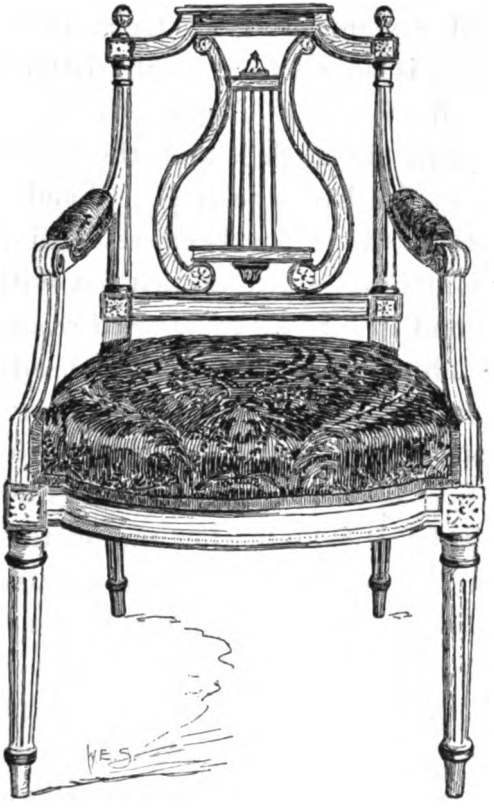
dential Mansion in Philadelphia. It is a good example of the Louis Seize period. It is painted white and gilt, while the upholstering is of white brocade sprinkled with flowers of bright hue. This valuable chair is now owned



CHAIR GIVEN BY GEORGE WASHINGTON TO READ
Owned by his descendant, Mr. H. Pumpelly Read, Albany, N. Y. See page 516.

by the Historical Society of Pennsylvania in Philadelphia. Another chair owned by Washington is seen on page 505. This is of the Heppelwhite school. What the wood is we cannot tell, for it is painted white. The seat is orange plush. The chair was originally in *Mount Vernon*, but is now owned by the Valentine Museum, Richmond, Va.

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Other specimens of furniture from *Mount Vernon* appear on page 119 and page 123.

Washington was not only fond of furnishing his own home, but sometimes gave presents of furniture to his friends. On page 515 is represented a chair that he gave to George Read, a signer of the Declaration of Independence, and which is now owned by the latter's descendant, Mr. H. Pumpelly Read of Albany, N. Y. It is in the Sheraton style with fluted legs and the lyre-back, which was so popular in the Louis Seize period and so frequently used by Sheraton. This has been restored according to tradition, and is painted white picked out with gold.

Scarcely second in interest to *Mount Vernon* is *Monticello*, the home of Thomas Jefferson, though its remoteness makes it practically inaccessible to the patriotic tourist. All the distinguished foreigners who came to this country and recorded their impressions have left glowing accounts of the house, its beautiful situation among the Blue Ridge Mountains, and its hospitable owner. Levasseur, who accompanied Lafayette on his visit there in 1825, thus describes the mansion:

"The hospitality of Mr. Jefferson is proverbial, his house is constantly open, not only to numerous visitors from the neighbourhood, but also to all the foreign travellers who were attracted by curiosity or the very natural desire of seeing and conversing with the sage of *Monticello*. The dwelling is built in the figure of an irregular octagon, with porticoes at the east and west, and peristyles on the north and south. Its extent comprising the peristyles and porticoes is about 110 feet by 90; the exterior is in the Doric order, and surmounted by balustrades. The interior of the house is ornamented in the different orders of architecture,

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except the composite; the vestibule is Doric; the dining-room, Doric; the drawing-room, Corinthian; and the dome, Attic. The chambers are ornamented in the different forms of these orders in true proportion as given by Palladio. Throughout this delightful dwelling are to be found proofs of the good taste of the proprietor, and of his enlightened love for the arts. His parlour is ornamented by a beautiful collection of paintings, among which we remarked with pleasure an Ascension by Poussin, a holy family by Raphael; a flagellation of Christ by Rubens, and a crucifixion by Guido. In the dining-room were four beautiful busts of Washington, Franklin, Lafayette and Paul Jones. There were also some other fine pieces of sculpture in different parts of the house. The library, without being extensive, is well selected; but what especially excites the curiosity of visitors is the rich museum situated at the entrance of the house. This extensive and excellent collection consists of offensive and defensive arms, dresses, ornaments, and utensils of different savage tribes of North America."

We have no means of forming an exact idea of the contents of each of the rooms in *Monticello*, because, in his will, Jefferson departed from the usual custom: "In consequence of the variety and indescribableness of the articles of property within the house of *Monticello*, and the difficulty of inventorying and appraising them separately and specifically, and its inutility, I dispense with having them inventoried and appraised." In 1815, however, Jefferson had drawn up a list of his taxable property in Albemarle County. At that date the household furniture consisted of: "4 clocks, 1 bureau or secretary (mahogany), 2 book cases do., 4 chests of drawers, do., 1 side board with

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doors and drawers (mahogany), 8 separate parts of dining table do., 13 tea and card tables, do., 6 sophas with gold leaf, 36 chairs (mahogany), 44 do. gold leaf, 11 pr. window curtains foreign, 16 portraits in oil, 1 do. crayon, 64 pictures, prints and engravings, with frames more than 12 in., 39 do. under 12 in. with gilt frames, 3 looking glasses 5 ft. long, 13 do. 4 ft. and not 5 ft., 1 do. 3 ft. and not 4 ft., 2 do. 2 ft. and not 3 ft., 1 harpischord, 2 silver watches, 2 silver coffee pots, 3 plated urns and coffee pots, 13 plated candlesticks, 4 cut glass decanters, 10 silver cups."

The mahogany bureau or secretary mentioned above appears on page 519. It now belongs to Miss Eva Marshall Thomas of Richmond, Va., and was purchased at the *Monticello* sale by Governor Gilmer. Colonel John Russell Jones from Albemarle, Va., was also a bidder. At the sale of Governor Gilmer's effects, Colonel Jones was enabled to gain possession of it, and through him it descended to Miss Thomas.

It is interesting to find that Jefferson's keen intellect recognized that objects associated with the genesis of the United States were likely to become intensely interesting on that account, and that he regarded such a reverential attitude of mind as entirely proper, as the following correspondence published in the *Collections of the Massachusetts Historical Society* proves.

He writes to his grand-daughter, Ellen W. Coolidge, from *Monticello*, November 14, 1825: "I received a letter from a friend in Philadelphia lately, asking information of the house, and room of the house there, in which the Declaration of Independence was written, with a view to future celebrations of the 4th of July in it; another enquir-

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ing whether a paper given to the Philosophical Society there, as a rough draught of that Declaration was genuinely so. A society is formed there lately for an annual celebration of the advent of Penn to that place. It was held in his antient mansion, and the chair in which he actually sate when at his writing table was presented by a lady

THOMAS JEFFERSON'S DESK
Owned by Miss Eva Marshall Thomas, Richmond, Va. See page 518.

owning it, and was occupied by the president of the celebration. Two other chairs were given them, made of the elm under the shade of which Penn had made his first treaty with the Indians. If these things acquire a superstitious value because of their connection with particular persons, surely a connection with the great Charter of our Independence may give a value to what has been associated with that; and such was the idea of the enquirers after the room in which it was written. Now I happen still to possess the writing-box on which it was written. It was made from

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a drawing of my own by Ben. Randall, a cabinet-maker whose house I took my first lodgings on my arrival in Philadelphia in May, 1777, and I have used it ever since. It claims no merit of particular beauty. It is plain, neat, convenient, and, taking no more room on the writing table than a moderate 4to volume, it yet displays itself sufficiently for any writing. Mr. Coolidge must do me the favour of accepting this. Its imaginary value will increase with years, and if he lives to my age, or another half-century, he may see it carried in the procession of our nation's birthday, as relics of the Saints are in those of the Church I will send it thro' Col. Peyton, and hope with better fortune than that for which it is to be a substitute." *

Mr. Joseph Coolidge's reply was as follows:

"The desk arrived safely, furnished with a precious document which adds very greatly to its value; for the same hand which, half a century ago, traced upon it the words which have gone abroad upon the earth, now attests its authenticity and consigns it to myself. When I think of the desk 'in connection with the great charter of our independence,' I feel a sentiment almost of awe, and approach it with respect; but when I remember that it has served you fifty years, been the faithful depository of your cherished thoughts, that upon it have been written your letters to illustrious and excellent men, good plans for the advancement of civil and religious liberty and of art and science, that it has, in fact, been the companion of your studies and the instrument of diffusing their results, that it has been a witness of a philosophy which calum-

* This desk was presented to the United States by the heirs of Mr. Joseph Coolidge. (See *Proceedings* in the Senate and House of Representatives, April 23, 1880, on the Occasion of the Presentation of Thomas Jefferson's writing-desk.)

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WEST PARLOUR, MOUNT VERNON

See page 503.

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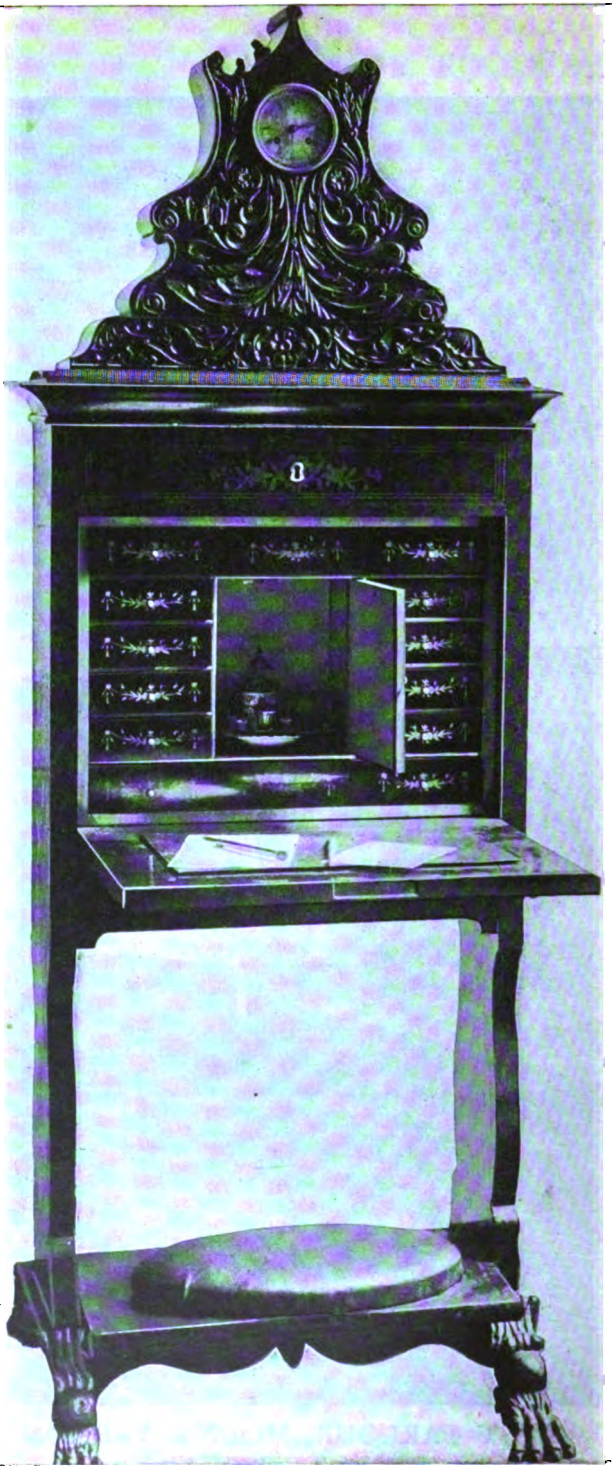

LADY'S WRITING-DESK

Owned by Charles B. Tiernan, Esq., Baltimore, Md. *See pages 532-3.*

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could not subdue, and of an enthusiasm which eighty winters have not chilled,—I would fain consider it as no longer inanimate and mute, but as something to be interrogated and caressed."

Another desk belonging to one of the makers of American history appears on page 491. This is a simple mahogany desk originally owned by President Madison and now the property of Mrs. George Ben Johnston, Richmond, Va.

It is well known how fond of music Thomas Jefferson was. He not only played the violin, but he seems to have been alive to all the new inventions.

While visiting Philadelphia in 1800, Thomas Jefferson writes to his daughter: "A very ingenious, modest and poor young man in Philadelphia, has invented one of the prettiest improvements in the pianoforte that I have seen, and it has tempted me to engage one for *Monticello.* His strings are perpendicular, and he contrives within that height to give his strings the same length as in a grand pianoforte, and fixes the three unisons to the same screw. It scarcely gets out of tune at all, and then, for the most part, the three unisons are tuned at once."

This must have been similar to the keyed harp which J. A. Guttwaldt, 75 Maiden Lane, advertises in the *Evening Post*, in 1818, as "a musical instrument that perfectly equals the harp in sound, and far surpasses it in point of easy treatment, as it is played like the piano, by means of keys, and consequently has all the advantages of brilliant modulation; the only one in the United States." This instrument was, undoubtedly, the piano-harp, which is sometimes erroneously called harpsichord.

Jefferson's interest in music never abated. We find his

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grand-daughter, Ellen W. Coolidge, writing to him from Boston on December 26, 1825: "I have written a long letter and in great part by candle-light, but I cannot close without saying that the brandy, etc., will be shipped in about a week along with a piano built for Virginia in this town, a very beautiful piece of workmanship, and doing, I think, great credit to the young mechanic whom we employed, and whose zeal was much stimulated by the knowledge that his work would pass under your eye. The tones of the instrument are fine, and its interior structure compares most advantageously with that of the English-built pianos, having, we think, a decided superiority. The manufacturer believes that it will be to his advantage to have it known that he was employed in such a work for you, or what amounts to the same thing, for one of your family, living under your roof. Willard, the clock-maker, is, as I mentioned before, very solicitous to have the making of the time-piece for the University, has already begun it (*upon his own responsibility* and knowing the circumstances of the case, as we have taken care to mislead or deceive him in nothing), and wishes to be informed exactly as to the dimensions of the room in which the clock is to stand."

Thomas Jefferson replies from *Monticello*, May 19, 1826: "The pianoforte is also in place, and Mrs. Carey *happening* here has exhibited to us its full powers, which are indeed great. Nobody slept the 1st night, nor is the tumult yet over on this the 3rd day of its *emplacement*."

In 1824, we find in the *New York Evening Post* an advertisement that a Mr. Cartwright will perform on the "Musical Glasses" at 63 Liberty Street, and that the selections will be "English, Scotch and Irish melodies." This

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brings to our notice an interesting instrument that was very popular in the early part of the nineteenth century. It is known by the name of Harmonicon as well as that of Musical Glasses. A very handsome specimen of this appears facing page 514.

The twenty-four glasses are shaped like ordinary finger-bowls, except that they are fastened into the sounding-board by means of short stems. Each glass contains on the front the letter of the note it gives when the wet finger is applied to it. The glasses are placed in four rows of six glasses each.

This curious instrument also forms an interesting piece of furniture. Its frame and case are mahogany. The arrangement of its two back pillars suggests the console table. The box containing the glasses rests upon these and is supported in the front by a lyre terminating in beautifully carved eagles' heads. The strings on the lyre are inlaid brass. The fanciful shaped base stands upon lions' claws, while beneath the pillars the ball and acanthus leaf occur. This Harmonicon was originally owned by Mrs. John Prosser of Gloucester County, Va., who bought it about eighty years ago. It became the property of her daughter, Mrs. John Tabb of *White Marsh*, Va., and descended through her son, Dr. John Prosser Tabb, to his daughter, Mrs. John Tayloe Perrin of Baltimore. It was played for the entertainment of Gen. Robert E. Lee when he visited *White Marsh* in 1866.

These instruments are quite rare, though occasionally they are seen in museums devoted to musical curiosities. A similar instrument is owned by Mr. Henry Kellogg of Lutherville, Md., and another by Mr. E. G. Butler of Dabney, N. C.

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What we particularly notice regarding musical instruments at the period under review is the continued popularity of the harpsichord and the introduction and popularity of its successor, the pianoforte. The latter is a much older instrument than is commonly supposed. Its origin is usually attributed to Cristofori, a harpsichord-maker of Padua, and the date of its appearance, 1709. The name, however, is traced to 1598. Until 1760, all pianos were made in the wing-shape, which we now call "grands," but in that year, Zumpe, a German maker, introduced the "square." It was also about 1760 that twelve skilful German workmen went to London, became associated with the Broadwoods, and have since been known as "the twelve apostles" of piano-making. One of them was John Geib, the inventor of the "grass-hopper action," whose sons became conspicuous in New York. William Southall of Dublin patented a "cabinet" or "upright" in 1807; but in 1794 the same maker, "with the addition of treble keys," gave the piano six octaves—from F to F. "Pianos with additional keys" are frequently advertised in the New York newspapers from this time onward. In 1797, "Michael Canschut, Forte Piano-maker," has "just finished an elegant well-toned Grand Forte piano with additional keys and double-bridged sounding board—the first of the kind ever made in this city." This was probably Mr. Southall's patent. The London makers soon begin to send instruments to America, and it is not long before branch houses or new manufactories are established in various parts of the United States. One of these dealers was John Jacob Astor, who began to import pianos to this country about 1763. In 1783, he sailed for Baltimore, with some flutes, but fell in with a fur dealer, which chance led him

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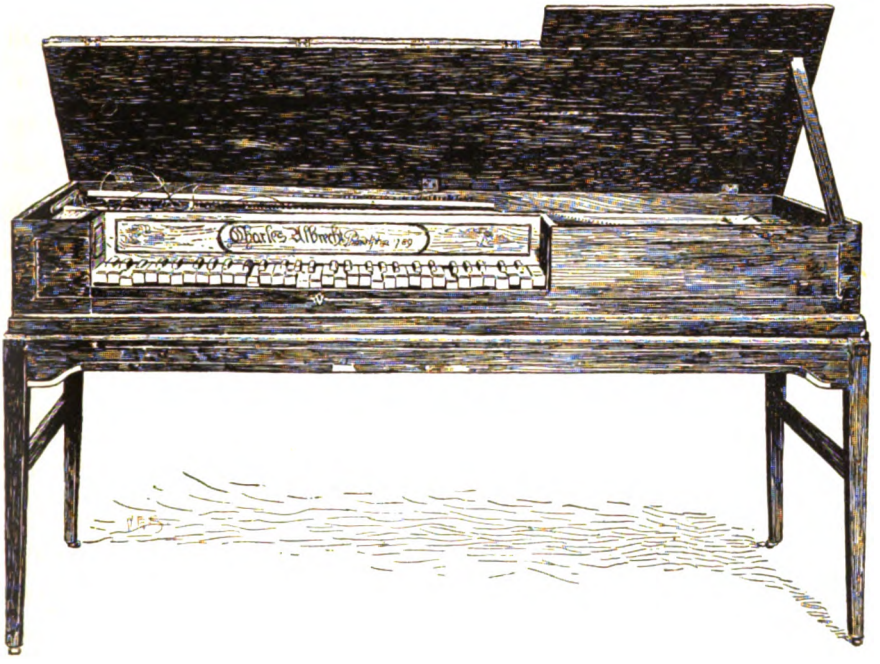
into the fur business. He exported furs and imported pianos until furs absorbed all of his energies. He was succeeded about 1802 by John and Michael Paff.

Another early maker was Charles Albrecht, who made pianos in Philadelphia before 1789, the date upon the ex-



PIANOFORTE

Made by Charles Albrecht, Philadelphia, 1789; in the collection of the Historical Society of Philadelphia, Pa. See below.

ample owned by the Historical Society of Pennsylvania in Philadelphia and represented on this page. The case is perfectly simple and of no special interest. It will be seen that this has only four octaves and four keys, and the fact that it has no pedals shows that it is an exceedingly primitive instrument.

In 1801, J. Hewitt, 59 Maiden Lane, sells "grand pianofortes, uprights and longways, with additional keys,

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square ditto with or without additional keys"; and he also has "organs, violins, violoncellos, bows, kits, flutes, clarinets, hoboys, horns, bassoons, carillons, and Roman strings, etc."

In 1802, music and musical instruments could be purchased from George Gilfert, 177 Broadway, and in the same year John and Michael Paff, 127 Broadway, advertise "50 square patent to F, with additional keys to F F; 2 grand pianofortes, a harpsichord, and an upright grand pianoforte"; and in 1806 they advertise "two very elegant Satten Wood pianofortes." Gibson and Davis, 58 Warren Street, also sold pianofortes for a great many years from 1803. D. Mazzinghi, 11 Murray Street, advertises in 1803 "pianofortes from London, made by Astor, Bell, and Clementi."

In 1816, John Paff has some pianofortes from London, costing from $200 to $300. For grand upright pianos, in 1817, you could "inquire at Mr. Phyfe's Cabinet Ware-House, Fulton Street"; and, in the same year, John and Adam Geib & Co. advertise a "superb musical clock manufactured in Paris, which plays a large variety of the best music, set on six barrels, and is united with a first-rate time-piece. It is perhaps superior to anything of the kind imported into the United States; being valued at thirteen hundred dollars; and is offered for sale at that price, or will be exhibited to any Lady or Gentleman who will honour the above firm with a call at their Piano Forte warehouse and wholesale and retail music store, No. 23 Maiden Lane."

The two Geibs just mentioned were among the most important of the early pianoforte-makers in New York. They were the sons of John Geib, already spoken of on

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page 524. We find them in New York, at 23 Maiden Lane, selling pianos made by Geib, Broadwood, Astor, and Clementi. The name Geib appears early in the New York newspapers. John Geib and Son (1807) "respectfully inform the public and the lovers of the arts that they have just constructed a Forte Piano on a new plan, it having 4 pedals: 1st, the Harp; 2d, the Bassoon; 3d, the Full Chorus: 4th, the Swell, to which they invite the curious and ingenious, hoping it will meet their approbation." In 1821, J. H. and W. Geib have for sale "a large and handsome assortment of Piano Fortes of the latest fashion, and of superior tone and workmanship, among which are many made by Clementi and Co. and Astor and Co. of London." These were for sale at their wholesale and retail store, 23 Maiden Lane.

In 1822, A. & W. Geib have removed from 23 Maiden Lane to their manufactory, Greenwich, in Barton Street; and in 1823, A. & W. Geib "have reopened their store, 23 Maiden Lane, where they offer an extensive assortment of pianofortes of their own manufacture, also some by Clementi and Broadwood." They have an executor's sale in the same year of articles belonging to the estate of John Geib, consisting of two elegant superior toned Clementi's pianos, one do., round end pillar and claw; one do. doz. rosewood do. and two square and common do." In 1825 A. and W. Geib have at their "pianoforte warehouse, 23 Maiden Lane," "two very elegant rosewood pianofortes just from the manufactory."

This firm disappears from the New York directories in 1828, when William removes "up-town" to Eleventh Street. Therefore, the very handsome pianoforte that faces page 516, bearing the inscription: "New Patent, A. and

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W. Geib, 23 Maiden Lane, New York," must have been made between the years 1823 and 1828, and may indeed have been one of the rosewood pianos advertised in 1825. This must have been in its day a very excellent instrument. It is now a very beautiful piece of furniture. The case is made of extremely handsome rosewood and is ornamented with two bands of ornate brasswork. The name-plate is surrounded by a cluster of daisies and morning-glories painted with that green metallic colouring that at this period was used so universally to decorate the backs of the "Fancy Chair." On either side of these flowers is a latticework, each square of which is carved and is decorated in the centre with a golden dot. Behind the latticework is a piece of sapphire velvet. A thin gold thread is painted above this decoration and again appears on the outside at the rounded ends where it forms a square. Below the two bands of metal and above the legs, three drawers will be noticed. The little drawers at the ends are furnished with one handsome brass knob, and each is lined with red velvet. The central drawer has two knobs. Above each of the legs a very elaborate medallion forms not only a decoration, but is evidently a necessity for hiding the screw or pin by which the leg is held to the body of the instrument. Such ornaments are invariably seen on the legs of the high-post bedsteads. The six legs of this piano are turned and carved with the acanthus in high relief, and above the carving an ornate band of delicately chiselled brass contributes an additional ornament. In the centre and a little to the left is the pedal, and it is interesting to compare this with the pedals on the harpsichord represented on page 501. The piano on page 525 has no pedals.

We have already seen that musical and chiming-clocks

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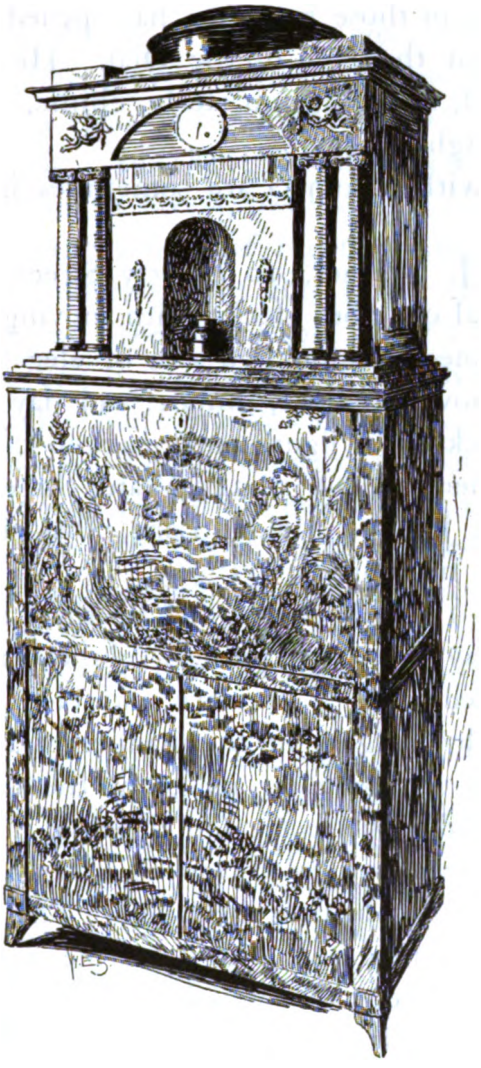

SECRETARY GIVEN BY JOSEPH BONAPARTE TO STEPHEN GIRARD
Now in Girard College, Philadelphia. See page 530.

were in vogue before the Revolution (see pages 303–4). In 1776, we find an advertisement that "Mervin Perry repeating and plain Clock and Watchmaker from London, where he has improved himself under the most eminent and

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capital artists in those branches, has opened shop in Hanover Square at the Sign of the Dial. He mends and repairs musical, repeating, quarterly, chime, silent pull and common weight clocks."

Clocks with automata are sometimes imported. For example:

George J. Warner, 10 Liberty Street, in 1795, has "two musical chamber clocks, with moving figures, which play four tunes each on two setts of elegantly well-toned bells, and show the hour, minute, and day of the week." Musical clocks with figures, and cuckoo clocks, could be had at Kerner and Paff's, 245 Water Street (1796); Edward Meeks, Jr., 114 Maiden Lane, "has eight-day clocks and chiming time-pieces" (1796).

In 1815–16, Stolenwerck and Brothers have for sale at 157 Broadway "a superb musical cabinet or Panharmonicon combined with a secretary and clock. The music, which goes by weights in the manner of a clock, consists of a selection of the finest pieces by the most celebrated composers, and is perfect. On opening the door of the Secretary a beautiful colonnade of alabaster pillars with gilded capitals and bases is displayed. The whole is about 7 feet high, surmounted with a marble figure of Urania leaning on a globe, round which a zone revolves and indicates the hours. It was made at Berlin in Prussia, and cost $1,500."

This must have been somewhat similar to the secretary shown on page 529, a present from Joseph Bonaparte to Stephen Girard, and now in Girard College, Philadelphia. This is of satin wood ornamented with *ormoulu*. The columns are of marble with brass capitals. In the centre of the arch, a clock is placed, and the secretary is equipped

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with a fine musical box. A similar piece of furniture is owned by Theodore B. Woolsey, Esq., New York.

Occasionally a valuable and rare specimen finds its way across the Atlantic. In 1801, David F. Launay, watchmaker, No. 9 Warren Street, has "a high finished clock which decorated the library of the late King of France, made by Charles Bertrand of the Royal Academy; its original price, 5,000 livres; to be sold for 500 dollars"; and in 1817, Ruffier & Co., importers of French Dry Goods, 142 Broadway, advertise, "bronze clock work, a large monument, in Bronze and Gilt ornaments, erected to the honour of the brave who fell in the ever memorable Battle of Waterloo, June the 18th, 1815," and "Statue of the Emperor Napoleon in imitation of that placed at the top of the column, erected at the Place Vendôme in Paris, on a marble pedestal, ornamented with gilt and of a fine execution."

However, it must not be imagined that the tall clock has disappeared. Facing page 540 is represented one with a case of cherry neatly inlaid. This was made in Connecticut about 1800, and is now owned by Mr. Walter Hosmer, Wethersfield, Conn. On the same plate is a variety of clock that has become very common. It is frequently called the "banjo clock." This specimen, which belongs to Mrs. Wainwright, Hartford, Conn., is about three feet long. The square base in which, of course, the pendulum swings, is about twelve inches square. The pictures that decorate the front are painted on glass, and the framework is gilt.

Joseph Bonfanti, 305 Broadway, advertises in 1823, "German clocks some plain with music and some with moving figures," and French clocks "some with music and

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will play different tunes," also "ladies' musical work-boxes and musical snuff-boxes." All sorts of novelties could be purchased at Joseph Bonfanti's shop, and in 1824 he constantly endeavours to attract customers by verses proclaiming his wares. For example:

"*Large elegant time-pieces playing sweet tunes,*
And cherry stones too that hold ten dozen spoons,
And clocks that chime sweetly on nine little bells,
And boxes so neat ornamented with shells.

* * *

"*His drawing-room ornaments whiter than plaster,*
A beautiful stuff which is called alabaster;
For beauty and elegance nothing surpasses,
Arranged on the chimney-piece in front of the glasses.

* * *

"*Here ladies may buy musical work-boxes gay,*
Which while they sit working will prettily play;
Superb magic lanterns and tea-trays japanned,
Hair lockets, steel watch chains, quills, wafers and sand."

We have noted the many kinds of furniture specially designed by Sheraton for ladies, and naturally the American papers from about 1810 onward frequently advertise work-tables, letter-cases, work-boxes, etc., and these are often furnished with musical boxes, such as Bonfanti describes, and clocks. The work-table, with its drawers, its compartments for small articles and its pouch, was found in every household. We have given two examples on pages 481 and 483. The letter-case was a desk that partook somewhat of the form of a screen and could be conveniently moved in front of the fire. One, now in *Mount Vernon*, appears on page 119 and another on page 473. A lady's desk, very similar in shape, facing page 524, belongs to Charles B. Tiernan, Esq., Baltimore, Md., and was im-

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MAHOGANY SIDEBOARD

Owned by Mrs. Charles S. Fairchild, Cazenovia, N. Y. *See page 536.*

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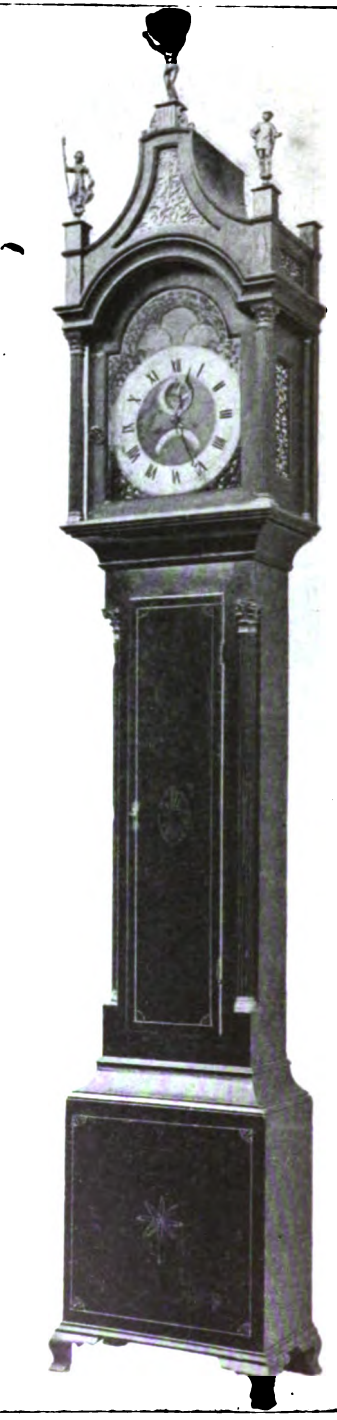
"BANJO CLOCK"
Owned by Mrs. Wainwright, Hartford, Conn.
See page 531.



CLOCK WITH CHERRY CASE
Owned by Mr. Walter Hosmer, Wethersfield, Conn.
See page 531.

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ported from Europe for his mother. The drawers are delicately inlaid with ivory in conventional garlands and are furnished with very small ivory knobs. The ornamental head of the desk contains a musical box and clock.

The work-table shown on this page is interesting as a piece of furniture and on account of its history. It was designed for the charming Lady Blessington, by her admirer, Count d'Orsay, and stood in the drawing-room at *Gore House* for several years, before misfortune visited it. When Lady Blessington fled to France, the sheriff seized the furniture and held a sale at *Gore House*. This work-table was purchased by Mr. Featherstonhaugh, who brought it to America. It is now owned by his son, Mr. George W. Featherstonhaugh, in Schenectady, N. Y.

LADY BLESSINGTON'S WORK-TABLE

Owned by Mr. George W. Featherstonhaugh, Schenectady, N. Y. See this page.

The table is of a peculiar, vase-shaped form, and is but thirty inches high. It is eighteen inches across the top, which opens back upon a hinge, revealing a well surrounded by nine small compartments for small articles. The exterior is of hard polished wood, inlaid all over with wreaths of roses and forget-me-nots and birds. The colours of the leaves and petals of the flowers, as well as the feathers of the birds, are executed in variously coloured woods. The beautiful and delicate marquetry, as well as the graceful design, render this a most valuable and curious piece of cabinet-work.

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During the Revolution, New York being in the hands of the British, the city retained its character as a busy mart, though, of course, importations of furniture were not as extensive as in times of peace. The New York newspapers contain frequent notices of auctions of household goods by returning officers and other officials and gentry. In 1780, the following advertisement appeared in the *New York Gazette*, and is typical of many:

"All the elegant, useful and ornamental house furniture of a gentleman going to England, viz., a variety of plate, china and glass, mahogany chairs, tables, desks, bureaus, sideboard and cellaret, mahogany bedsteads, with rich damask harrateen and copper-plate furniture and window curtains to match, very best feather beds and bedding, elegant carpets, looking-glasses, cases of knives and forks, table linen, fuzee and bayonet, silver-mounted pistols, handsome swords, perspective glasses, a prime violin of the softest tone, an iron chest, Madeira and claret wine, arrack, a number of books, brass andirons, and all kinds of kitchen furniture."

The above mention of sideboard and cellaret reminds us that the sideboard was just coming into fashion, taking the place of the plain sideboard-table. Examples of Heppelwhite and Sheraton sideboards have been given in the last chapter, and on page 535 is another specimen from the Gansevoort home, *Whitehall*, which was the headquarters of the British Governor in Albany. The knife-boxes, with the knives, standing upon it and the cellaret below, are of the same date and belong to it. These articles are now owned by Mr. Leonard Ten Eyck, Albany, N. Y.

Sideboards are frequently advertised in New York, the wine-cooler or cellaret often receives special mention. In

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1808, "Egyptian wine-coolers" are introduced. This was "an entirely new patent cooler, very elegantly press'd with

MAHOGANY SIDEBOARD, KNIFE-BOXES AND CELLARET, FROM WHITEHALL, THE GANSEVOORT HOME
Owned by Mr. Leonard Ten Eyck. See page 534.

superb figures, and undoubtedly the very best thing ever used for the purpose. It is made of the finest clay unglaz'd, is of a salmon colour, and a handsome ornament to any dining-table."

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The specimen facing page 532 is a fine example of native workmanship. It was made in New York in 1807 for the alcove in which it stands. This piece of furniture, as well as the house, *Lorenzo*, built at Cazenovia, New York, by John Lincklaen in 1807, is owned by Mr. and Mrs. Charles S. Fairchild. It is of mahogany. The capitals of the pillars and the claw feet are well carved and the ring handles are original. The mirror above it and the candlesticks, china and chairs all belong to the same period.

In 1823, we find advertisements of "elegant sideboards inlaid with rosewood," "highly polished marble slabs for sideboards from Italy," and "plain and inlaid carved column and claw feet sideboards." The latter description evidently fits Mrs. Fairchild's piece, which thus continued a fashionable model for many years.

Still another variety appears on page 498. This specimen, owned by the American Antiquarian Society of Worcester, Mass., is of mahogany with semi-circular front. The ever popular bell-flower is carved above the legs, and the lower opening beneath the arch is enclosed with a tambour slide. Knobs are placed upon the drawers and doors, but a brass escutcheon with ring handle still furnishes the tambour slide, which is made of separate strips.

Another handsome sideboard of elaborately carved oak appears as the frontispiece. This belongs to Miss Jessie Colby of New York, and has been in the Colgate family for more than half a century.

A desk and bookcase made of curled maple appears on page 541. This is an old family piece, and is now the property of Mr. Charles S. Fairchild of New York. It is a good specimen of native work and was made about 1812. Another variety of desk faces page 550. This belonged to

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Daniel Webster and is now in the collection of the *Wayside Inn*, Sudbury, Mass, and is owned by Mr. E. R. Lemon. It is of mahogany and satin wood with a narrow inlay of satin wood and ebony at the base, representing a cord. The ring handles are of simple form.

DESK AND CHAIR

Owned by Miss Anne Van Cortlandt, Croton-on-the-Hudson, New York. See below.

A desk of historical interest is shown on this page. De Witt Clinton is said to have died while sitting at it. By it stands a chair somewhat similar to those facing page 118. The pattern of this chair is exactly similar to one owned by the Worshipful Company of Parrish Clerks in London, dating from about 1750. These pieces belong to Miss Anne Van Cortlandt, Croton-on-the-Hudson, N. Y.

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In addition to the fashionable furniture of the day that was imported from England and France, there were always additional special importations of objects due to individual taste, especially when the revived interest in antiques began to be generally felt. Oriental goods came in in a steady stream. Among our illustrations of individual importations are the carved ebony table facing page 487, that belonged to Houqua, a mandarin of China, and now owned by Mrs. Caleb T. Smith, Smithtown, L. I. (see page 416); a French chair made of fancy wood trimmed with brass and ornamented with porcelain plaques, and upholstered in pale blue satin, owned by Mr. Robert Colby, New York; a sofa and chair imported by C. C. Pinckney, and owned by Mrs. Charles Cotesworth Pinckney, Charleston, S. C. (see page 493); a carved Indian chair, a table made of South American woods, and a carved ebony mirror from the Summer Palace, Pekin, now owned by Mr. and Mrs. Thomas Small, of Charleston, S. C. (see facing page 498). Bronze candelabra appear facing page 500; and a console table on page 553. The latter was bought in London at a sale of the Russian Ambassador's effects, by John Hubbard of Boston, grandfather of the present owner.

How well New York kept abreast of European fashions in furniture early in the nineteenth century can best be shown by the newspaper announcements. In 1802, Christian, Cabinet-maker, 73 Broad Street, thanks the public for patronage, and says, "the several years of experience he has had as a *workman* in some of the first shops of Europe and America, enable him to supply those who may favour him with their custom, with furniture of the first taste and workmanship."

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Two choice articles of furniture come to auction in 1808: "a set of Pillar-and-claw dining-tables in five removes made of uncommonly fine San Domingo mahogany, with brass castors, springs and fasteners complete;" and "a first-rate pedestal and sideboard on castors made of solid mahogany of superior quality." The above articles, the advertisement tells us, "were made in this city to a particular order," and assures us that the mahogany was seasoned five years before being made up.

Among chairs and sofas, we notice:

"A handsome set of drawing room chairs with a suitable sofa and curtains; fancy and Windsor chairs (1802); chairs with rattan bottoms (1806); green Windsor and plain and figured (1808); conversation, curled maple, painted, ornamented, landscape, sewing and rocking chairs (1817); mahogany with hair sittings; rosewood and fancy painted (1819); reclining, cane and rush seat and fancy gilt (1822); bamboo, rocking and sewing; fancy book and round front rush and cane seat; bamboo, round front, rosewood; Grecian back, cane and rush seat, gilt bamboo; hair stuffed, fancy rush and cane seat; imitation rosewood cane seats; elegant mahogany chairs eagle pattern; plain with panelled back; Trafalgar with landscapes (1823); mahogany covered with rich crimson satin damask; square and round front fancy gilt, fancy chairs richly gilt with real gold and bronze; white and gold cane seats (1824); rosewood covered with yellow plush (1825); yellow bamboo (1826); mahogany with plain and figured hair seating (1826). Grecian sofas, and couches of new and elegant patterns (1820); ten Grecian sofas of warranted workmanship (1822); Blair's patent elastic spring sofas (1822); a Grecian sofa with scroll ends, a set superb curled maple chairs with

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cane seats and Grecian posts and settee to match and polished on the varnish; five new pattern couches and sofas (1823); sixty pattern spring and hair seat Grecian sofas (1823); Grecian sofas, some of which are inlaid with rose and satin wood; four plain hair stuffed sofas; three banded-back and scroll-end sofas; a sofa covered with crimson (1823); six scroll-end sofas covered with red damask inlaid with rosewood gilt and bronzed feet; two crimson do., six hair seating, pannel-back and scroll-end sofas; ten elegant black hair seating sofas; two superb settees with elegant damask cushions, pillows, etc., and twelve cane seat white and gold chairs to match (1824); Windsor settees; "rosewood sofa covered with yellow plush and twelve chairs to match, made by order of a Spanish gentleman (1825)." It will be noticed that new fashions are now prevailing, especially the "Fancy" and "Trafalgar" chairs, and the Egyptian and Classic forms of the Empire style. These will all be described in the following chapter. The tables, beds, bureaus, bookcases and other articles of furniture occur in equally multitudinous varieties, but lack of space forbids any attempt at further enumeration.

Two chairs belonging to a full set imported from France, and now in the home of Mr. Charles R. Waters, Salem, appear on page 545. The back of each is carved in a different pattern, the wood being entirely cut away from the figures.

A handsomely carved sofa owned by Dr. Herman V. Mynderse, of Schenectady, N. Y., faces page 510. The scroll ends have the form of dolphins, and the feet terminate in the lion's claw. This is upholstered in horsehair.

As we have seen how the South impressed a Northern

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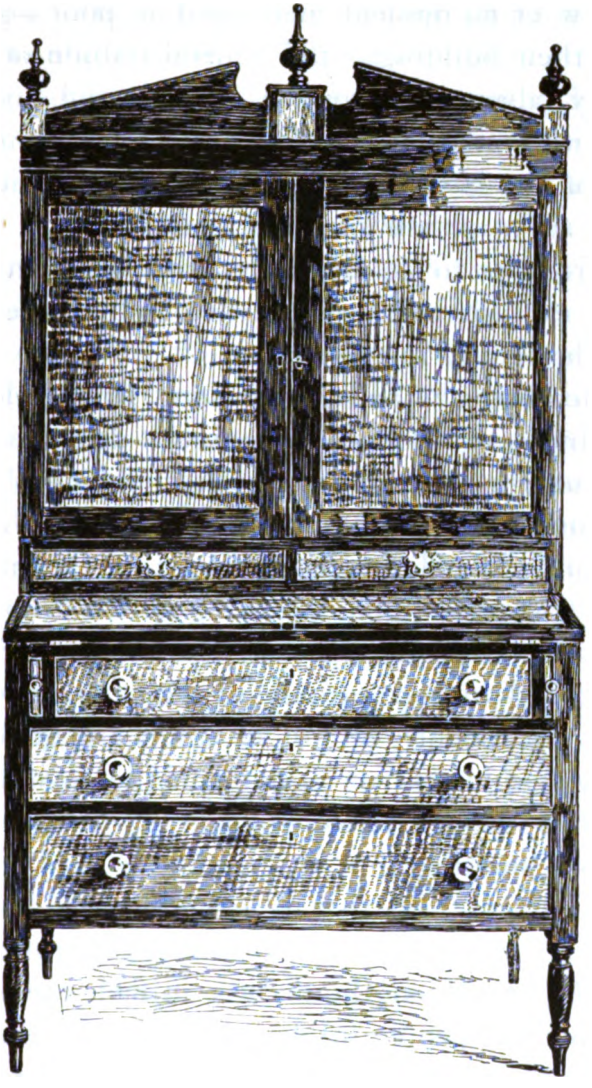

CURLED MAPLE DESK

Made near Cazenovia about 1812; owned by Mr. Charles S. Fairchild, New York. See page 536.

traveller at this period, it may be interesting to see how the North impressed a Southern visitor. On October 21, 1789, General Washington writes of Connecticut, in his *Diary:* "There is a great equality in the People of this

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State. Few or no opulent men—and no poor—great similitude in their buildings—the general fashion of which is a Chimney (always of Stone or Brick), and door in the middle, with a staircase fronting the latter, running up by the side of the latter [former?]—two flush stories, with a very good show of sash and glass windows—the size generally is from 30 to 50 feet in length, and from 20 to 30 in width, exclusive of a back shed, which seems to be added as the family increases."

On October 22, he writes from Brookfield, Mass.: "The fashion of the houses are more diversified than in Connecticut, though many are built in their style."

On November 3, the note in his *Diary* is as follows: "Portsmouth (N. H.) contains about 5,000 inhabitants. There are some good houses (among which Colonel Langdon's may be esteemed the first,) but in general they are indifferent, and almost entirely of wood. On wondering at this, as the country is full of stone and good clay for bricks, I was told that on account of the fogs and damp, they deemed them wholesomer, and for that reason preferred wood buildings."

It will be noticed that Washington was struck with the general uniformity of pecuniary conditions in the North. The luxurious home was, in fact, the exception. Many important people in New England rose into prominence from very modest circumstances. As an example, the Hon. Charles Rich, of Vermont (Member of Congress) began house-keeping in 1791, possessed of no other property than 1 cow, 1 pair 2-year old steers, 6 sheep, 1 bed, and a few articles of household furniture, which, all together, were valued at $66.00, and about 45 acres of land. While "at the mill," he wrote, "I constructed a number

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of articles of furniture, which have been in daily use from that time, to the present." He died in 1824.

At the outbreak of the Revolution, many Bostonians shut up their houses and removed their furniture to places of safety, as was the case in Philadelphia and elsewhere. On August 5, 1775, Abigail Adams writes to John Adams: "If alarming half-a-dozen places at the same time is an act of generalship, Howe may boast of his late conduct. We have never, since the evacuation of Boston, been under apprehensions of an invasion equal to what we suffered last week. All Boston was in confusion, packing up and carting out of town household furniture, military stores, goods, etc. Not less than a thousand teams were employed on Friday and Saturday; and, to their shame be it told, not a small trunk would they carry under eight dollars; and many of them, I am told, asked a hundred dollars a load; for carting a hogshead of molasses eight miles, thirty dollars. O, human nature! or, rather, O, inhuman nature! what art thou? The report of the fleet's being seen off Cape Ann, Friday night, gave me the alarm, and, though pretty weak, I set about packing up my things, and on Saturday moved a load."

Some of the fugitives were fortunate enough to let their houses to British officers before affairs became too serious. One of these was James Lovell, who in 1775 writes to Mr. Oliver Wendell, at Salem, as follows:

"My Dr Neighbour:

"Just after I wrote you last Doctr Morris Physician of the Army an Elderly Gentleman took the House, and was so complaisantly pressing to come in that I workd all night from yesterday Noon, and admitted him at 10 this morning. He wishes to have the Furniture committed to his

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Care, nay is willing to pay for it, and makes the strongest Promises of the extremest Care. I think what I have left is better there than carry'd to Jeffries's, my House or the Store. I think *giving* the use a much greater security against Abuse than letting, I therefore told Him that I would leave as p^r^ Mem^dum^ for the *present*, for which he is greatly thankful, but that I should attend y^r^ *Order* respecting all or any Part. As to that 'He shall be very thankful for present use, as it will give opp^o^ to provide if y^r^ Commands make it necessary.'

"Your Desk and Case shall have the same Care as if the Papers were his own or I may remove it at my pleasure, if free access is too troublesome to me.

"Monday Voulks was out a-Fishing and I entirely forgot Jacob so that my own School Runners performed the whole; and I assure you without breaking 6d. value of any sort. I had the House swept from Garret to Cellar. . . . I have given the Gentleman an Inventory. He promises 10 fold Recompense for Damage, appears mightily pleased with appearances and the Landlord, prays for you to come in upon the present Tenant quitting." He continues: "I have packed every Thing of China Glass in small assorted Packages which are then to be put into lock't Chests in my Cellar. I can give you a specimen: No. 4. *Indian.* 1 Box Cake Pans and illumination molds, both reserved for our coming Day of *American* Jubilee."

It is refreshing to find a patriot so confident of the success of the American arms as to store Bengal lights for the final jubilations.

The British officers naturally took possession of the best quarters they could find, and they were not very careful in their usage of the household goods of the absent

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owners. John Hancock complains of this in a letter to Captain Smith, November 14, 1781:

"Inclosed you have the dimensions of the Bed Chambers for each of which I want Wilton Carpet;—do let them be neat. The British Officers who possessed my

CHAIRS OF FRENCH MAKE
In the home of Mr. Charles R. Waters, Salem, Mass. See page 540.

house totally defaced and removed all my carpet and I must submit."

The wars of the Revolution were responsible for enormous destruction of furniture, but other causes sometime operated also.

Chief Justice Sewall, writing from Marblehead, January 27, 1780, says he is literally buried in snow: "You cannot conceive how much we are distressed for wood.

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The poorer people go begging continually for every stick they use, and many of the better sort are under a necessity of keeping but one fire; some I know who have burnt chairs, hogsheads, barrels, chests of drawers, etc., etc."

Of course, imported English furniture was scarce in New England while the fighting lasted. On the conclusion of the war, however, we are somewhat surprised to find that English was not excluded in favour of French furniture entirely when the native wares were not considered sufficiently fashionable. We have already seen that the cabinet-makers in the region between Boston and Newburyport made all the furniture in ordinary use there, and that they kept modest stocks. Before 1800, however, we find much longer lists of goods finished and unfinished on hand at the owner's death. One of the richest members of this craft was Samuel Phippen of Salem, who died in 1798, leaving an estate of $7,888.77. His inventory shows the very varied assortment of wares that were then being produced by the native makers, and, therefore, it is worth reproducing.

No. 1: 48 birch chairs at 80c., a number of chair bows, etc. 25c., $38.65.

No. 2. 6 mahogany chairs at $1.10, 24 birch chairs at 80c., $25.80; 26 bow back chairs, not painted, at 75c., six dining chairs, at 80c., $24.30; one round birch chair, 80c.; 5 common and 1 trundle bedstead, $6.00.

No. 3: 36 plain dining chairs, at 80c., $28.80; one easy chair, $1.00; one necessary, $1.00, $2.00; 2 large birch chairs, at 50c., $1.00; one pine case with drawers. Shop, three unfinished desks, $3.00; one birch desk, brassed, $5.00; 2 unfinished bedsteads, $1.00; 2 cot frames, $1.50; maple boards, $5.00; 20 chairs, cot frames, 4 ordinary bedposts, 11 old chairs and several pieces mahogany, $3.40.

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Front Store: 2 walnut cases with drawers, $10.00; 2 walnut desks, $10.00; 1 plain mahogany desk, $6.00; 4 birch desks, $16.00; 1 cedar desk, $7.00; 5 cabin tables, $7.50; 1 birch table, $2.00; 1 round table, $2.00; 2 breakfast tables, $1.25; 1 chest, $1.00; 10 birch chairs, $11.00; 1 round table, $1.10; 4 fan back chairs, $4.00; 10 bow backed green chairs, $8.00; 8 green dining chairs, $7.20.

Front Chamber: 3 birch desks, $12.00; 2 birch desks, $12.00; 4 cedar desks, $28.00; 1 plain mahogany, $6.00; 3 mahogany stands, $2.00; 8 birch stands, $2.50; 2 mahogany stand tables, $8.00; 27 birch chairs, $33.75; 4 trundle bedsteads, $3.50.

Back Store Chamber: 34 bow back chairs, $25.50; 1 mahogany stand table, $4.00.

Back Store: 4 swelled mahogany desks, $60.00; 1 mahogany table, $6.00; 2 mahogany card tables, $10.00; 3 birch tables, $4.00; 2 birch stand tables, $4.00; 14 green bow back chairs, $11.20; 24 bow back chairs, not painted, $18.00; 20 dining chairs, $18.00; 1 blue chair, $.50.

No. 4: 1 bedstead, 3 chests, 1 table, 5 old chairs, $16.40.

No. 5: 1 cedar post bedstead, $4.00; 1 case with drawers, $7.00; 1 bureau, $4.00; 12 mahogany chairs, at $1.50, $18.00; 2 birch card tables, $2.50; 1 small stand, $1.00; 1 looking glass, $3.00.

No. 6: 1 swelled mahogany desk, not completed, $18.00; 6 birch chairs, at $1.25, $7.50; 7 dining chairs, $6.50; 1 blue chair, $1.00—$7.50.

No. 7: 1 mahogany desk and bookcase, $23.00; 1 black walnut case with drawers, $1.25; 1 mahogany desk without brasses, $18.00; 2 tables, $6.00.

No. 8: 6 birch chairs, $3.00; 2 bedsteads, sacking bottoms, $5.00; 1 cot, sacking bottom, $1.00.

No. 9: 1 desk and bookcase, $15.00; 1 mahogany side table, $1.75; 2 tea trays, $1.00; 1 waiter, $.15; 4 arm and 3 dining chairs, $2.45.

No. 10: 1 clock, $3.00; 1 maple case with drawers, $1.50—$4.50; 1 small stand, a table and tea-board, $1.75; 1 pine table,

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folding, boards, etc.; horse to dry clothes, 1 looking glass, 40c.—$2.40.

No. 11: Chair bows, etc., $24.75.

The merchant marine of Salem vastly increased after the Revolution. In 1786, the *Grand Turk* was the first New England ship to double the Cape for Canton, and in 1790 the *Astrea* was the first to bring home a cargo of tea in an American bottom. In 1805, Salem had forty-eight vessels that rounded the Cape. After the war of 1812, forty-two Indiamen had sailed, and sixteen returned by 1816. In 1817, there were fifty-three; and in 1821, fifty-eight ships of that port in the India trade. There were, therefore, many wealthy Salem merchants.

One of the richest at the beginning of the nineteenth century was Mr. Elias H. Derby, who left an estate of about $200,000 in 1805. His possessions will give an idea of a luxurious home of that period.

Gaining admission by the Lower Entry, the visitor found himself in a commodious hall furnished with a dining and a breakfast table, nine chairs covered with haircloth and a child's chair. Two strips of carpeting, and a "door-carpet" were on the floor, and six pictures on the walls. In a small closet were some cutlery, china and glass. This was lighted by a large entry lamp, worth thirty-five dollars, and communicated with four rooms.

The principal objects in the Oval room were fifteen chairs, two large dining tables, a floor-cloth and a pair of girandoles. Another room contained a mahogany table with spare leaves, another small mahogany table, an armchair covered with horsehair, other chairs and a pair of large looking-glasses. Six gilded cornices with cords, gave

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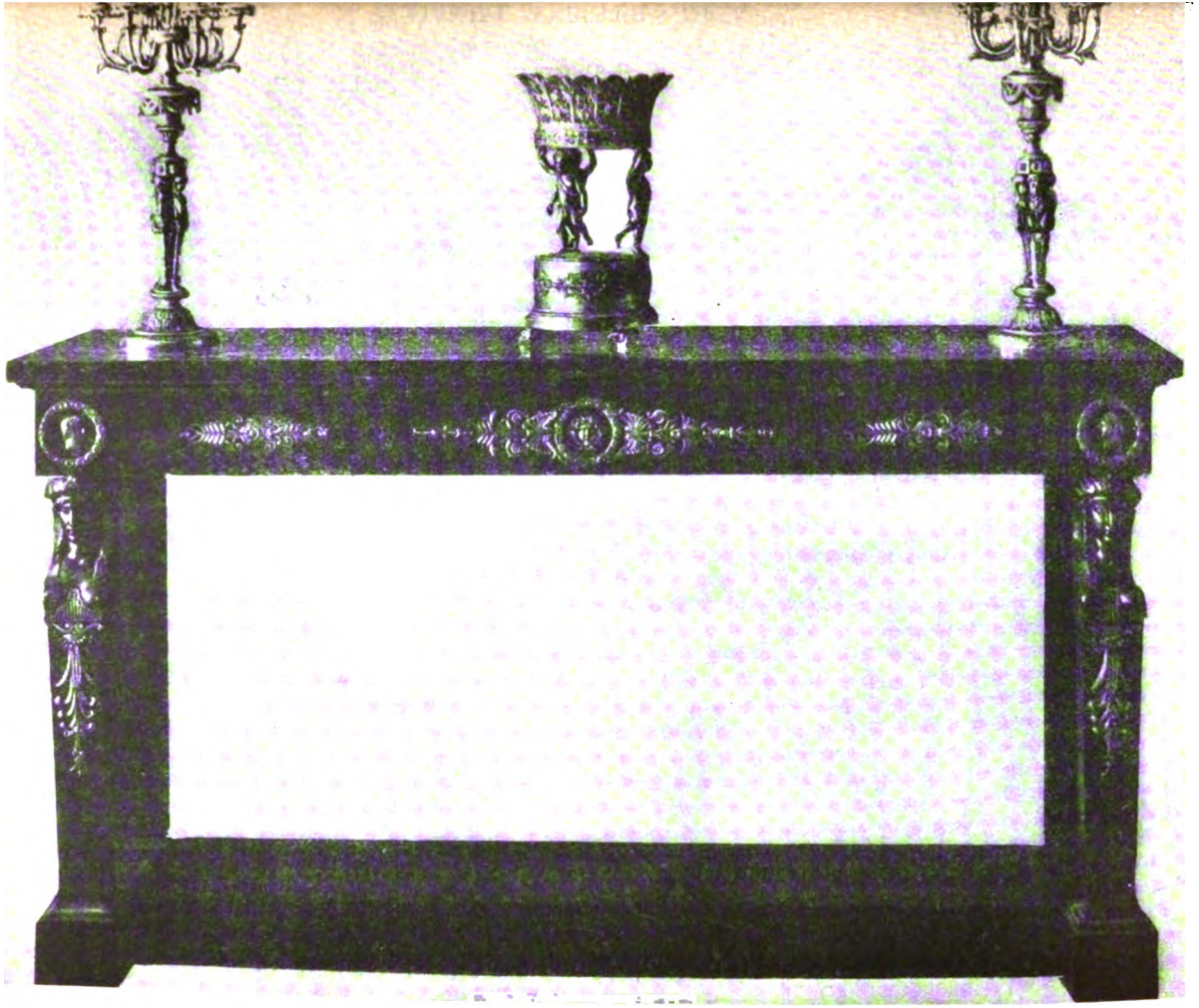

CONSOLE TABLE

Originally owned by Joseph Bonaparte at Point Breeze, N. J.; now by Mr. Oliver Hopkinson, Philadelphia, Pa. *See pages 566-7.*

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DANIEL WEBSTER'S DESK

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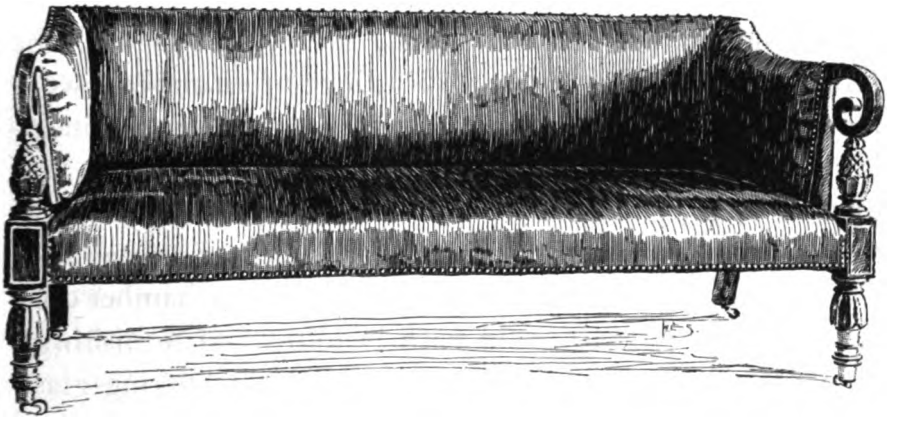
a finish to the window curtains. A brass fender was in front of the fire. Among the ornaments were four Chinese and three British images; and the other articles listed are two knife-cases, a complete set of Paris china (valued at $230.00) and a plate-warmer, a painted and a tin cooler, and a camera obscura.

The Southeast Parlour was furnished with a large mahogany, a Pembroke and a card-table; a sideboard, gar-



MAHOGANY SOFA

Owned by the Rev. Ezra Ripley (1777–1841), afterwards by Nathaniel Hawthorne; now in the rooms of the Concord Antiquarian Society, Concord, Mass. See page 553.

nished with two knife-cases containing eight silver spoons, two carving knives and forks and eight dozen other knives and forks. The floor was covered with a Brussels carpet and a "Door Carpet." The fireplace was supplied with brass andirons, shovel and tongs, and a hearth-brush and pair of bellows. There were eight mahogany chairs worth two dollars each, two "lolling" and two Windsor chairs with arms. Two crickets, five tea-waiters and one mahogany stand were also in this room. At the windows were five curtains and cornices. A closet contained china worth $371.00.

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The Northwest Parlour contained two card-tables and one stand-table, a settee with horsehair covering, eight chairs and two armchairs, a looking-glass and two crickets. The hearth was garnished with an iron back, brass andirons, a shovel and pair of tongs, and a brush and pair of bellows. The windows were adorned with four curtains and cornices; and the walls with a picture of Mayor Pearson, one called *The Woodman*, and two on copper. A Brussels carpet was on the floor.

Going up the carpeted stairs, the middle North, the Northeast, Northwest and Southwest chambers were reached. The former was used as a store-room, containing two bed-chairs, a bed-carpet, two boxes of glass, one of door-locks, and "Entry-Wilton carpet," a case of bottles, a box of composition ornaments, a leather portmanteau, a small tea-chest and caddy. The Southwest Chamber contained a four-post bedstead with bedding and furnishings, nine chairs, a chest of drawers, a table, and a looking-glass. The hearth was supplied with shovel, tongs, andirons and a pair of bellows; and the floor with a Scotch carpet.

The Northwest Chamber had a mahogany commode, a washhand-stand and basin, a dressing-glass, a looking-glass, mahogany chairs and one easy-chair. Five pictures were on the walls, and three white china flower-pots were additional ornaments. The windows were shaded by four white cotton curtains; and on the hearth were brass andirons, shovel, tongs and hearth-brush. The floor was covered with a Brussels carpet. The most valuable object in the room was the handsome mahogany four-post bedstead ($130.00), with curtains and bedding. Two rose blankets, one flannel blanket, a damask tablecloth and eighteen napkins were kept in this room.

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The furniture of the Northeast Chamber comprised a four-post mahogany bedstead with its furnishings, a bureau, a chest of drawers, a washhand-stand, a trunk, six chamber and two rocking-chairs. Besides a kidderminster, there was also a bedside carpet. The fireplace had an iron back, a fine brass fender, and steel shovel and tongs.

The Southeast Chamber contained a fine four-post bedstead with green curtains and bedding ($133.00), two green chairs, and eight mahogany chairs with silk bottoms, a valuable easy-chair and covering, a bureau, a chest-upon-chest of drawers, a stand-table and an expensive looking-glass. Other objects that added to the comfort and elegance of this apartment were a Brussels carpet, two crickets, two flower-pots, brass andirons, bellows and steel shovel, tongs and fender. Closets to this chamber contained an oval looking-glass, two trunks containing flannel and rose blankets, a bedstead and bedding, a glass lamp, two bottle-stands, sixteen labels for decanters, and silver plate to the value of $1,195.54.

In the Southwest Upper Chamber was a curtained bed with bedding.

The Northeast Upper Chamber contained two bedsteads and bedding of moderate value, two small carpets, a looking-glass, a desk and bookcase, a table, a washhand-stand and six chairs covered with haircloth.

The Northwest Upper Chamber had its floor covered with a Wilton carpet and two strips of the same. Eight pictures hung on the walls, and brass andirons were on the hearth. The other movables comprised a looking-glass, a dressing-glass, a washhand-stand basin and bottle, a bureau, six chairs with covers and one curtained mahogany bedstead and bedding.

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The Middle South Chamber contained a round tea-table, a chamber table and drawers, a basket, a dressing-glass, a looking-glass, four chairs covered with hair-cloth, a bedstead with bedding and a bedside carpet.

The Southwest Upper Chamber had six green Windsor chairs, two semicircular tables, bedding and coverings, two mahogany bookcases containing about 770 volumes, four trunks, eight pictures, two globes, and steel tongs and shovel.

In the Lantern and Garret were various articles, including a telescope, spinning-wheel, trunk, box of marble, two picture-frames, a table, set of china, three Venetian window blinds, and two mahogany bird-cages.

Over the Lower Entry was the Chamber Entry. This was furnished with six chamber chairs, two armchairs, and an eight-day clock. Two "Door-carpets" and thirty-one yards of "entry and stair-carpeting" covered floor and stairs. The walls were adorned with twelve pictures. A trunk and a Sedan-chair were also kept here. A closet also contained some plated ware.

In the Upper Entry was a trunk containing a lot of household stuff, including eight counterpanes, a suit of six damask window curtains (valued at $200.00), ditto purple and white, ditto blue and white, two red and white sofa coverings, eight yellow chair-bottom covers, six patch ditto, eight white Marseilles ditto. Two bundles of bed-trimmings, one suit of harrateen bed curtains, twenty-four yards of stair carpet for the upper story, and one old Wilton carpet completed the list.

The Eastern Entry was used as a kind of study; it contained a desk and bookcase with ninety-nine miscellaneous volumes and a Bible, two chairs, a wire fire-fender, and an "entry carpet."

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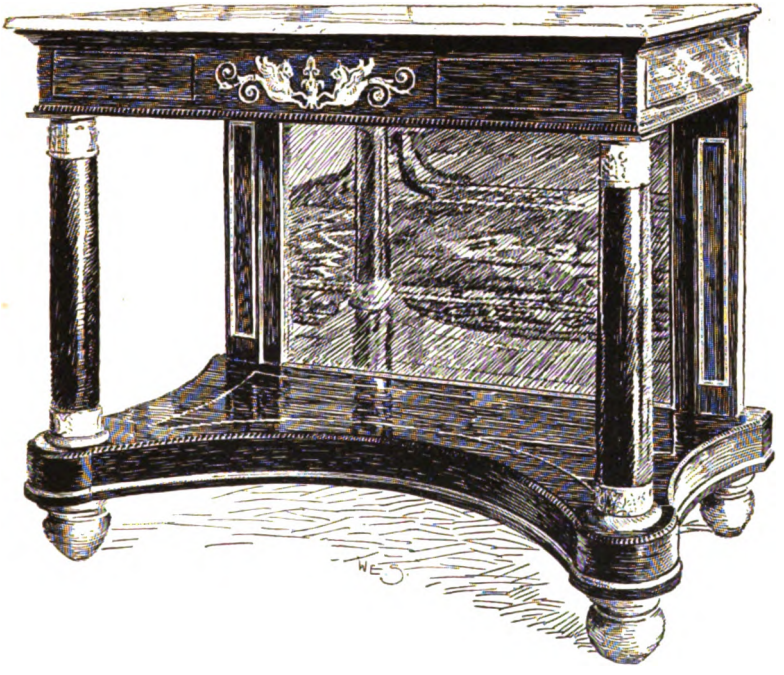
The kitchen was furnished, among other objects, with six Windsor chairs, two folding-tables, and a mahogany case. There were two cellars well stored, one being stocked with Cape, Constantia, Madeira and Catalonia wine.



CONSOLE TABLE

Owned by Mr. Robert A. Boit, Boston, Mass. See page 538.

It will be noticed that Mr. Derby owned a "settee with horsehair covering," and that many of his chairs were also upholstered in this material. A sofa or a settee of a kind that might have been among his furniture appears on page 549. The frame is of mahogany, and the scroll arms rest upon carved pineapples. The covering is black horsehair. This sofa belonged to the Rev. Ezra Ripley (1777–1841) and was afterwards owned by Nathaniel Hawthorne. It is now in the rooms of the Concord Antiquarian Society, Concord, Mass.

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The wealth and luxury of the citizens of Salem became the talk of the world, in 1817, by the cruise of *Cleopatra's Barge*, which is said to have been the first private yacht ever owned by an American, and which in luxurious appointments remained unsurpassed till a comparatively recent date. This boat was of 200 tons burden, and was built and commanded by Captain George Crowninshield, who in partnership with his brothers had amassed a large fortune during the war of 1812 by the successful cruise of their privateer, the *America*. He sailed from Salem in March, 1817, intending to go round the world. After touching at Fayal, he visited the chief Spanish and Italian ports, attracting a great deal of attention, and entertaining and being entertained by many European notabilities. His sole travelling companion, to whom he was greatly attached, fell ill at Malta; he therefore immediately sailed for home, and arrived at Salem in November. There his friend succumbed, and Captain George died of the shock fifteen minutes later.

The fame of *Cleopatra's Barge* filled all the newspapers of the day; and everybody was talking of her unparalleled richness and elegance. The *Salem Gazette* of January 14, 1817, contains a notice of the yacht, from which the following is taken:

"You descend into a magnificent saloon about 20 feet long and 19 broad, finished on all sides with polished mahogany, inlaid with other ornamental wood. The settees of the saloon are of splendid workmanship; the backs are shaped like the ancient lyre, and the seats are covered with crimson silk-velvet, bordered with a very wide edging of gold lace. Two splendid mirrors, standing at either end, and a magnificent chandelier, suspended in the centre of

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CABINET

Carved by Mr. John Lord Hayes; owned by Miss Hayes, Cambridge, Mass. *See page* 556.

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CHAIR AND TABLE

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the saloon, give a richness of effect to it, not easily surpassed."

Other accounts supply the following additional details:

"The chandelier cost $150.00. The sofas in the cabin were of mahogany and bird's-eye maple, and measured eleven feet in length. The lyres forming the back were strung with thick brass wire. The cost of these sofas amounted to $400.00. The beams of the ceiling in the saloon were edged with gold beading; for the greater safety of the passengers when the yacht rolled, two ropes were strung along the walls: these were covered with red silk velvet twisted with gold cord. A luxurious Brussels carpet was on the floor: the colours were orange and brown mixed with green.

"On either side of the gilt-framed mirrors was a lamp and a gilded eagle. In the walls, columns with gilded capitals alternated with cupboards, through the glass doors of which gleamed costly china. Captain George took great pains in arranging this to the best advantage; and also took great pride in his table-linen, glass, and rich silver plate. The latter included a splendid tea-urn, from twelve to fifteen inches in height, with a lamp underneath; and a thick sugar-bowl and cream-jug to match. The bedroom was also luxuriously appointed; the bed had rich variegated yellow hangings, full curtains and handsome fringe." Among the furniture of this yacht were three chairs, now owned by Mrs. Edward C. Pickering, of the Observatory, Cambridge, Mass., having descended to her through the Crowninshield family. One of these appears on page 557, it is of the variety known as the "Fancy Chair," with painted back, rush-bottom and gilded ball ornaments.

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We have seen that cabinet-making was sometimes the occupation of amateurs, and we have drawn a little attention to carvers that came here from abroad. A very fine example of amateur modern carving faces page 554. This is the work of Mr. John Lord Hayes, L.L. D., of Cambridge, Mass., whose house is filled with other productions of his that are equally remarkable, including mantel-pieces, chairs, frames for mirrors, etc. Mr. Hayes merely carved for pastime and slightingly alluded to it as his "knitting-work." These articles are now owned by his sons and daughters, in Cambridge, Mass.

We have already seen that Philadelphia had many opulent citizens whose houses were furnished in accordance with the dictates of Fashion long before the Revolution. Du Simitière gives a list of eighty-four families that kept equipages in 1772. There was quite a local aristocracy in which the Shippens, Willings and Binghams were prominent. When the city was occupied by the British, many of the citizens departed with their effects, while others stayed behind and entered into the gaieties of the British and German officers. The most famous festival of the period was an entertainment given in 1778 by his officers to Lord Howe on his retiring from command. This has left somewhat sombre memories by the fact that one of the principal invited belles, Miss Margaret Shippen, afterwards married Benedict Arnold; and that Major André had charge of the decorations and ornaments. This Tory pageant and ball was a strange medley called *The Mischianza*, and took place at the Wharton House. There were Ladies of the Blended Rose and Ladies of the Burning Mountain, all with attendant Knights. André wrote a description of it for the *Gentlemen's Magazine* (1778). A short account of

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this entertainment may be quoted from a contemporary description, as it will serve as a picture of gala decorations during the Revolution.

"FANCY" CHAIR, FROM "CLEOPATRA'S BARGE"
Now owned by Mrs. Edward C. Pickering, Observatory, Cambridge, Mass. See page 555.

"Upon the opening of two folding doors, we entered a large Hall, in length about thirty, in breadth twenty feet, elegantly illuminated with spermaceti. The floor was covered with green baize. On each side of the Hall were long tables with benches, covered also with green baize. Each of these tables was set off with a service of elegant china, and tea, coffee, and various kinds of cakes. The ceilings and sides of the Hall were adorned with paintings,

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and on each side were two large rooms ornamented in like manner. Over each chimney was painted a large cornucopia full of flowers; and over each door an empty cornucopia inverted. As soon as tea and coffee were over, the knights, dulcineas, and most of the company went up stairs into a large entry elegantly painted, in which hung many mirrors, whose frames were covered with silk entwined and decorated with bows, roses, etc. Between each of these mirrors were three spermaceti candles in sconces, adorned with gauze, silk, etc. The rooms on each side of the entry were ornamented in the same manner. Over the staircase was an orchestra, in which was a band of music. When the company was come up, the dulcineas danced first with the knights, and then with the squires; and after them the rest of the company danced. In several of the rooms were tables with punch, sangaree, wine, cakes, etc. At half after ten o'clock, the windows were thrown open, and an elegant firework was exhibited. Towards the conclusion the triumphal arch, next to the house, appeared magnificently illuminated, and Fame blew from her trumpet in letters of light, these words: "*Tes Lauriers sont immortels.*"

"After the firework the company returned, some to dancing, and others to a faro bank, which was opened by three German officers in one of the parlours. The company continued dancing and playing till twelve o'clock, when we were called to supper, and two folding doors at the end of the Hall being thrown open, we entered a room 200 feet long. The floor was covered with painted canvas; the roof and sides hung with paintings and ornamented with fifty large mirrors. From the roof hung twelve lustres, with twenty spermaceti candles in each. In this room

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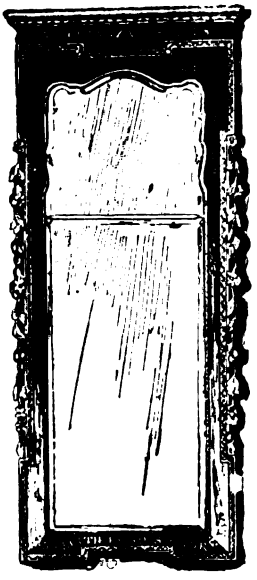

MAHOGANY AND GILT MIRROR

Used at the fête of the Mischianza, 1778; now owned by the Philadelphia Library Company.

two tables reached from one end to the other. On each side were recesses with sideboards in which were all kinds of liquors. On the two tables were fifty large elegant pyramids, with jellies, syllabubs, cakes and sweetmeats. The supper was entirely cold, except several tureens of soup; and consisted of chickens, lamb, buttered ham, Yorkshire pies, veal, variously prepared, puddings, etc. Twenty-four negro men attended the tables in white shirts with blue silk sashes, silk turbans, tin collars and bracelets. The company that sat down to supper were four hundred."

The mirror shown on this page was one of those mentioned above. It is of mahogany with ornaments carved and gilt. The illustration gives no idea of its size, which is 7½ by 3 feet.

One of the finest homes in Philadelphia was that of Robert Morris, the financier of the Revolution. The Prince de Broglie's narrative (1782) says: "M. de la Luzerne conducted me to the house of Mrs. Morris to take tea. She is the wife of the Financier of the United States. The house is simple, but neat and proper. The doors and tables are of superb mahogany, and polished. The locks and trimmings are of brass, charmingly bright. The porcelain cups were arranged with great precision. The mistress of the house had an agreeable expression, and was dressed entirely in white. I got some excellent tea, and I think that I should still be drinking it, if the ambassador

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had not charitably warned me, when I had taken the twelfth cup, that I must put my spoon across my cup whenever I wanted this species of torture by hot water to stop, since, said he to me, 'It is almost as bad manners to refuse a cup of tea when it is offered to you, as it would be indiscreet for the mistress of the house to offer you more when the ceremony of the spoon has shown what your wishes are in this matter.'"

The Marquis de Chastellux also says that his house is "handsome, resembling perfectly the houses of London. He lives there without ostentation, but not without expense; for he spares nothing which can contribute to his happiness and that of Mrs. Morris, to whom he is much attached." The translator adds: "The house the Marquis speaks of, in which Mr. Morris lives, belonged formerly to Mr. Richard Penn. The Financier has made great additions to it, and is the first who has introduced the luxury of hot-houses and ice-houses on the continent. He has likewise purchased the elegant country-house formerly occupied by the traitor Arnold; nor is his luxury to be outdone by any commercial voluptuary of London."

Mr. Lowell, of Boston, and H. G. Otis visited Morris in 1783. Otis records in his description that they "dined with thirty persons in a style of voluptuous magnificence which I have never seen equalled."

Manasseh Cutler mentions Morris's country-seat, *The Hills*, on the Schuylkill, in 1787. It was unfinished then, although Morris bought it in 1770. Later it was named *Lemon Hill*. During the Revolution, he lived on Front Street; and, in 1785, bought some property on High Street with the ruins of the Penn house, which he rebuilt. This was considered the handsomest house in Philadelphia. It

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MARBLE TABLE AND CHAIRS OF THE EARLY NINETEENTH CENTURY

Given by Caroline Bonaparte to Judge Joseph Hopkinson; now owned by Mr. Oliver Hopkinson, Philadelphia, Pa. *See page 567.*

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was of brick and three stories high. When the Government removed to Philadelphia, he gave up the house. The city made it the official residence, and here Washington lived. (See page 512.) In 1791, Morris lived on the

SECRETARY

Owned by Judge Joel Jones of Philadelphia, now by his son, the Rev. John Sparhawk Jones, Philadelphia. See page 567.

corner of Sixth and Market Streets. In 1795, he bought a square bounded by Chestnut, Walnut, Seventh and Eighth Streets for £10,000, and charged Major L'Enfant to build him a mansion. This was begun in 1795, and continued to 1800. It was never finished. This was known as

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"Morris's Folly," and was built of brick with window and door ornamentations of pale blue stone. Morris's luxury excited much criticism; in 1796, Callender wrote: "A person is just now building, at an enormous expense, a palace in Philadelphia. His bills have long been in the market at eighteen pence or a shilling per pound. This is the condition of our laws for the recovery of millions. At the same time the prison at Philadelphia is crowded with tenants, many of whom are indebted only in petty sums."

Morris died in 1806. Facing page 458 and page 472 are shown two specimens of furniture that belonged to him, and it will be noticed that these are of styles that had not long been in fashion.

Another very wealthy Philadelphian was William Bingham, who was senator from Pennsylvania. Mrs. Bingham was famous for her beauty, her influence and the elegance of her home. About 1784, Mr. and Mrs. Bingham went to Europe. She was presented at the Court of Louis XVI., went to The Hague, and attracted attention at the Court of George III. They remained five years in Europe, and studied the dwellings in London and Paris to find a model for their Philadelphia home. They chose the house of the Duke of Manchester. Their home, on Third Street, above Spruce, was considered superb. Open ironwork gates guarded the carriage-way and the garden of three acres was enclosed behind a low wall. The hall was noted for its broad marble stairway. Much of the furniture, including the carpets, was made in France.

Wanzey gives the following description in 1794:

"I dined this day with Mr. Bingham, to whom I had a letter of introduction. I found a magnificent house and

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gardens in the best English taste, with elegant and even superb furniture. The chairs of the drawing-room were from Seddon's in London, of the newest taste; the back in the form of a lyre, with festoons of crimson and yellow silk.

MAHOGANY CHAIR

From the Library of Napoleon I., at Malmaison; given by Louis Philippe to the Marquis de Marigny, New Orleans, La. See page 567–8.

The curtains of the room a festoon of the same. The carpet one of Moore's most expensive patterns.

"The room was papered in the French taste, after the style of the Vatican at Rome. In the garden was a profusion of lemon, orange and citron trees; and many aloes and other exotics."

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Mr. Bingham's ways did not accord with the ideas of Republican simplicity that were in favour with so many of his countrymen. To some of his guests, the ceremony observed at his receptions was even more objectionable than his display of wealth. Breck complains:

"The forms at his house were not suited to our manners. I was often at his parties, at which each guest was announced; first, at the entrance-door his name was called aloud, and taken up by a servant on the stairs, who passed it on to the man-in-waiting at the drawing-room door. In this drawing-room the furniture was superb Gobelin, and the folding-doors were covered with mirrors, which reflected the figures of the company, so as to deceive an untravelled countryman, who, having been paraded up the marble stairway amid the echoes of his name—ofttimes made very ridiculous by the manner in which the servants pronounced it—would enter the brilliant apartment and salute the looking-glasses instead of the master and mistress of the house and their guests."

Philadelphia was especially happy in having citizens who could help the government financially in critical times. Examples of the furniture of Stephen Girard, who rendered such valuable services during the war of 1812, have already been given on page 454 and page 529. Two other specimens of his possessions face page 556. The table top is painted with brilliant colours; the chair is mahogany, of about 1780.

Joseph Bonaparte settled in Philadelphia about 1815, and after having lived in the city and at *Lansdowne*, the home of the Binghams, he bought eighteen hundred acres on the Delaware River, near Bordentown, N. J. Here he built a magnificent house, known as *Point Breeze*, where he

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dwelt for fourteen years. The house was brick covered with white plaster, and had a long sloping roof with high dormer windows and broad doorways flanked by wooden columns. The interior was beautifully adorned with delicately sculptured marble mantel-pieces, rich tapestries, rare

EMPIRE CHAIR

Owned by President Munroe; now by Miss Elizabeth Byrd Nicholas, Washington, D. C. See page 568.

furniture and valuable paintings, some of which had been given to Joseph by Cardinal Fesch. The grounds were laid out by landscape gardeners brought from Europe.

We can gain a glimpse of this handsome estate and of its host from Levasseur's *Lafayette in America:*

"Gen. Lafayette went in a carriage with the governor and one of his aids without escort or parade to Borden-

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town, the residence of Joseph Bonaparte. The Ex-King appeared much affected by the visit of the nation's guest. He detained us to dinner, and introduced us to his family. Before dinner was served, Joseph withdrew in company with Lafayette to his cabinet, and remained there for more than an hour. After dinner, of which Madame de Musignano did the honours with much amiableness, we found the gardens and yards crowded with the inhabitants of the vicinity, who brought their children to receive the benediction of the patriarch of liberty. Joseph himself with eagerness ordered the doors to be thrown open, and in an instant the apartments were filled by the enthusiastic multitude. It was a truly striking picture to behold these good American villagers under the rich ceilings of such a mansion. Although their eyes were unaccustomed to all the splendours of a regal establishment, they stopped not to dwell upon the beautiful productions of the French and Italian schools, nor upon the bronzes and exquisite statuary of which these apartments are adorned with elegant profusion; it was Lafayette alone that they wished to see, and after having seen him, they retired satisfied and as if incapable of noticing anything else.

"Time flew rapidly during this visit, and the Governor of New Jersey was obliged to remind the general that we had only time enough to reach Trenton before night. We immediately set out. Joseph and his family wished to accompany the General a part of the way; we divided the carriages which were prepared for us and slowly traversed the large and beautiful property, the peaceful possession of which appeared to me far preferable to that of the troubled Kingdom of Spain."

The handsome Empire console table facing page 548

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is one of a pair that were in Joseph Bonaparte's house that we have just described. These tables were purchased by Judge Joseph Hopkinson of Philadelphia, son of Francis Hopkinson, the Signer of the Declaration of Independence. Judge Hopkinson was for many years a confidential friend of Bonaparte's and managed his estates for him whenever he was absent from America. He presented Judge Hopkinson with a valuable painting of still life by Snyders that hangs over this table. The candelabra on the table belonged also to Bonaparte. These relics are now the property of Mr. Oliver Hopkinson of Philadelphia, who also owns the articles that face page 560. The gray marble table was a present from Caroline Bonaparte to Judge Joseph Hopkinson, and the superb set of plum-coloured and gold Sèvres standing upon it belonged to Joseph Bonaparte. The chair to the left of the table is of the form known as "the Trafalgar." The back is beautifully inlaid with brass. The chair on the right is of a style belonging to about 1825. Another piece of furniture associated with Joseph Bonaparte appears on page 529.

The handsome mahogany secretary on page 561, is a Philadelphia piece adorned with brass escutcheons and the figure of an eagle and burning torches of brass. This belonged to Judge Joel Jones of Philadelphia, and is now owned by his son, the Rev. John Sparhawk Jones of that city.

An example of a heavy and unattractive chair appears on page 563. It came from the library of Napoleon I. at *Malmaison* and was given by Louis Philippe to the Marquis de Marigny of New Orleans. It will be observed that the old jar-shaped splat, but very ugly in form, reappears beneath the slightly curved and cumbrous top-rail. This

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model, which is of mahogany, survived many years, and similar examples, therefore, exist in large numbers.

A better style occurs on page 565. This was one of a set consisting of two sofas, twelve chairs, and two ottomans. These were brought to this country by President Monroe from Paris. The wood was hard yellow picked out with gold, and the female figure and the scrollwork were bronze. The covering was sky blue satin with yellow cording around the cushions. This chair, now belonging to Miss Elizabeth Byrd Nicholas of Washington, D. C., was purchased by Judge Philip Norbonne Nicholas of Richmond, Va., from Mr. Monroe in Virginia after Mr. Monroe's return from Paris, where he used the set. The characteristics of Empire furniture will be described in the next chapter.

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VIII

THE FURNITURE OF OUR FORE-FATHERS

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SETTEE

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART VIII

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1 9 1 3

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ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS SIGNATURE.

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FRONTISPIECE SETTEE . . . . FACING iii

The settee, or double armchair, was a favourite design of the Chippendale school. The one represented here is of mahogany,—bold, massive and handsome. It is the product of some English cabinet-maker who worked in the Chippendale school. The settee rests on six cabriole legs and the front three end in volutes instead of the ball-and-claw, as do those facing pages 434 and 438. The arms are carved and are raised to a comfortable height. The side rails are curved, as is also the top, which is ornamented with rosettes and leaves. The two splats are reminiscent of a somewhat bulky Chinese jar, but are lightened by a scrolling band gracefully twisted, and are decorated further with a cord and rosettes. The seat is stuffed and covered with beautiful printed velvet fastened with a row of brass nails, below which runs a delicate band of ornate carving in the form of flowers and leaves terminating in rosettes. E. S.

PORCELAIN CABINET . . . . FACING 571

Shallow cabinet adorned with relatively large plaques of painted porcelain with the mountings and frames of the panels and the large colonnettes which form the uprights probably in porcelain also, for such accessories were often made in the eighteenth century by firing and painting small cylinders and rings adorned with relief ornaments and then mounting them upon a stout iron rod like beads upon a string so that the appearance of a column of solid porcelain was not badly rendered. This piece in dark wood and with all its fittings and mountings of painted ceramic ware of fine quality is of necessity a most effective and brilliant piece. The painted decoration seems to be monochromatic. R. Sturgis.

EMPIRE SOFA 573

This sofa, upholstered in a brocade of varied colours, is of fine proportions. The mounts ornamenting it are particularly handsome, notably the dolphin which follows gracefully the outline of the scrolled ends. In one of Sheraton's plates in his *Cabinet Dictionary* (London, 1803) he makes use of the dolphin in almost this identical manner. The dolphin is of very frequent occurrence during the Louis Seize period. It was regarded by the ancients as the king of fishes and is the symbol of maritime supremacy. The dolphin is used in exactly the same way on a sofa facing page 510, but here it is boldly carved. Dolphins also occur on the mirror facing page 500. E. S.

LOUIS XVI. VITRINE . . . . FACING 574

Bookcase in which the free use of gilded metal used in contrast with smooth and polished dark wood is the only motive of adornment. Beyond that the severe simplicity of the parts is what makes the piece attractive. Nor is such a combination of rather brilliant colour with a simple general design at all inadequate for the purpose. The piece is of the refined and constrained character of design which came to America direct from France in the days of the active sympathy taken by the French in our English colonies. R. Sturgis.

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LADY'S ESCRITOIRE . . . . . FACING 575

Cabinet standing upon a table. A very small piece of extreme delicacy and refinement of design, the whole of dark wood inlaid minutely with metal and fitted with metal mountings of probably gilt bronze. The piece is of that transition period at the beginning of the *Style Louis Seize*, when the artists were still a little afraid of the severe straight lines which later were altogether approved and uniformly adopted. Here are the table legs of double curvature characteristic of the *Style Louis Quinze*, but the delicacy of the parts is of the new reign, and the frank adoption of the surface adornment in delicate spots of metal on the dark ground is the beginning of that wonderful system of marquetry which was to make the last work of the old dispensation in France so effective. R. Sturgis.

LOUIS XVI. WRITING-DESK 577

Writing-table with small bookcase above. This is an admirable piece, probably of French make, gracefully proportioned and beautifully wrought, and adorned in a limited way with lines of brass inlaid in the surface of the wood. R. Sturgis.

CARVED OAK CHAIR 579

Armchair with heavily carved frame. This piece is notable as showing in a very unusual way what it was that the revivers of elaborately carved furniture, in the years 1830–50 were trying to produce. The result of their work was disastrous—the most complete decadence possible to imagine; and this influence filled the houses of England and the United States with an ugly lot of heavily wrought pieces in walnut and oak. At one time it was almost impossible to get furniture of any pretence which was not marred by this exaggerated style of decoration. In these pieces, however, there is something of the seventeenth century vigour retained or revived. The projecting heads forming the ends of the arms are especially noticeable. R. Sturgis.

UPRIGHT PIANO 583

Upright piano of the type established in the early days of that instrument—the second or third decade of the nineteenth century. The design of such a piece is, of course, akin to that of a cabinet, the weakness of the piano design being in this: that the front is never to open and yet must allow sound to be transmitted freely. From these conditions arises the filling of the great panel with silk arranged in an upholsterer's fashion, which is almost hopeless as a matter of effective design. The piece in question is well managed as regards its woodwork, in the awkward Georgian style, but still made decorative with some delicate inlay and very good wrought mouldings surrounding and holding each panel. R. Sturgis.

CARD TABLES . . . . . FACING 584

Two card tables, apparently a pair, with precisely the same adornment in each. One is shown open, and one shut, the adornment by a slight inlay in light material on the dark ground is of such a character as to indicate a later epoch than those which in this Part have been noted as having a decoration by means of inlay. This table might be of 1830 rather than of an earlier epoch. R. Sturgis.

PIANO 585

Piano of a very early type, one in which the extremely simple form common to the spinet and harpsichord, and which have been commented upon in notes to illustrations in Part VII., is continued in the newer and more elaborate instrument of music. In the present case there is a delicate ornamentation of straight lines of inlay on the legs as well as on the body, and the top of each leg is marked by an oval plaquette. R. Sturgis.

CARVED CHAIR FROM BOMBAY AND CARVED TEAK-WOOD STAND 587

The carved chair resting upon six feet has a circular cane seat and a semi-circular back in which are three panels pierced and carved in leaf designs. The wood is rich reddish brown

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PAGE

in hue. The carved teak-wood stand accompanying it is also a fine specimen. The marble slab forming its top is framed by a border inlaid with brass. Some valuable pieces of porcelain originally owned by the Emperor of China stand upon it (see text). E. S.

CARVED OAK CABINET . . . FACING 585

Although this massive and valuable specimen is nearly four square and exceedingly heavy, the eye is so charmed with the lightness of the carving and the arrangement of the panels that one is hardly conscious that it is composed entirely of straight lines. The prickly leaf is tastefully and gracefuly entwined, and there is something about the treatment that suggests carving in stone. This piece is said to be of the fifteenth century. It stands upon the old ball foot, like the Dutch *kas* or *kos* (see pages 264–7). It may be compared with the specimen facing page 238. E. S.

OLD SPANISH CABINET 591

Vargueno; Spanish work of the seventeenth century—a very interesting piece. These cabinets were really made for transportation; compare what is said of the so-called traveling chest-of-drawers in former parts of this work. The vargueno when taken apart consisted of a completely self-contained square-cornered, flat-sided box with two sufficient handles and of a wholly separate stand, which of itself could on occasion be separated into three parts without much danger of marring the details of the workmanship. The present piece is a simple specimen, the little arcades on the interior being partly wrought in the wood and partly of turned spindle-like pieces split and applied flat side in to the surface. There is little costly decoration, inlay, carving and the like, but the piece is effective in the grandiose Spanish way. R. Sturgis.

TABLE OF PERIOD OF LOUIS XIV. . FACING 592

Table of Boulle work and with many of the characteristics of the best period of that work in the later years of the reign of Louis XV. No piece in the large collection which we have been passing in review is more strictly a collector's piece—would more strongly attract a lover of magnificent furniture—than the present table. Under all its elaborate and even fantastical decoration there is a certain severity of general design which keeps the whole perfectly together. R. Sturgis.

CARVED OAK CHEST 595

This specimen was imported from Spain. Its legs are somewhat similar to those of the chest on page 161, which is very simple and plain. Three panels in the front are also to be noticed upon the latter specimen, upon the chest facing page 178, and in that upon page 231, as well as upon the chests-with-drawers facing pages 176, 214, and 226. This Spanish chest may be compared with the one facing page 216, which is of the same general type; but the present example is carved on the ends and further enriched by massive metal hinges. It may also be compared with the chest facing page 24, which has four panels. The encircled rosette appears in the latter example, but quite differently treated. Here we have it in a form resembling the sunflower, the half disc appearing in the border above the panels. E. S.

MAHOGANY PORTE-MANTEAUX 599

Hat tree of the same style of bold carving which is noticed in connection with the piano and a sofa in Part VII. and with several four-post bedsteads in other parts of this work. In the present case the workman had a good opportunity to display his skill in arranging his carving, and he has used it creditably with perhaps a somewhat too bold handling, the result of which has been that his outline is indeterminate—the main lines being, as it were, contradicted by the extremely deep and bold sculpture. R. Sturgis.

CHEST-UPON-CHEST . . . . . FACING 593

Tallboy of the close of the eighteenth century, a most effective piece, to be compared favourably with some which are described in earlier parts of this work. Such pieces, getting all their applied or inessential adornment by brass handles and scutcheons are made effective in the perfect adaptation of means to end and of the natural growth of the design out of the requirement of so many drawers, so large, and placed in such and such a way R. Sturgis.

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DESK 601

Writing-table with desk fittings, pigeon holes and drawers above. The front of the raised part of this piece is closed by horizontal rotating shutters exactly like those shown in a sideboard in Part VII. This is a graceful piece of good proportions, but of severe simplicity of make. R. Sturgis.

SOFA IN THE SHERATON STYLE 602

Bench with back and arms of the kind called settee or more commonly, in view of the fact that its seat was evidently intended for upholstery, a "sofa," but of a special type. This is an admirable piece and might afford a valuable suggestion to modern designers. What would do more to make our drawing-rooms artistically effective than to resort to some such simple and obvious motive of design as that which is the characteristic of the piece before us? The free use of little columns in a long-drawn colonnade varied by the breaks in the top rail which mark the principal uprights and the use of a similar design for the four front legs of the piece—the general freedom and lightness of construction, the work of a man who had not feared to put in many parts in order that he may get those parts severally very slender and delicate, and the boldness with which he has divided the lower parts into three and the upper part into four main divisions—all of this goes to make a piece of furniture which it would be well to copy with such modifications as the new conditions may demand. The way to utilize such a piece is to set up cushions against the back which may indeed be tied in place with ribbons. Nor is there any reason why the seat should be unusually or disagreeably high. Such a piece as we have here is hardly a lounging sofa, but it is not desirable that the furniture of the drawing-room, of the dining-room or of the modern "hall" should have the effect of accommodation for loungers. A certain amount of straightness and of orderliness seems desirable. R. Sturgis.

CHINA CABINET AND CHAIRS 607

Cabinet arranged to serve as a sideboard in a small room or as a secondary sideboard where there is a larger one. The table top below is left unobstructed for utilitarian purposes, and the little cupboard above with two shelves and glass doors with prettily arranged sash bars is meant evidently for the keeping of a very choice tea set indeed. R. Sturgis.

MAHOGANY SIDEBOARD 608

Sideboards not unlike several which are shown in Part VII. The present one has a certain architectural dignity given it by the columns which carry as if an entablature the whole system of drawers in one horizontal row, and especially that part of it which projects and carries a sort of attic at either end. The result is that a stately piece is produced but at the expense of considerable inconvenience with regard to the opening of the doors. There is a good deal of metal mounting as in the caps and bases of the columns, but the projecting knobs are of cut glass. R. Sturgis.

MAHOGANY CHEST-OF-DRAWERS AND DRESSING-GLASS . . . . . FACING 608

Bureau with dressing-glass. In this piece the Empire Style seems to have been extended somewhat beyond its bounding epoch 1815; for the piece can hardly be as early as that. The use of the appliques of metal is the chief mark of the style names, and those of the colonnettes are characteristic: but the decoration of the cushioned-shaped drawer front and the anthemions set horizontally in a narrow band above are apparently inlays. The ornaments of the mirror frame are also, as it seems, flush with the surface. If this is so the piece is somewhat unusual—an outlying composition—a piece of work doubly interesting because difficult to classify. As a dressing-bureau the piece is sensible and in artistic composition it is certainly good. R. Sturgis.

DRESSING-GLASS 611

Toilet glass and stand with drawers for toilet articles. These pieces were essential in days when large mirrors were too expensive for the custom of mounting them upon bureau tops

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to have become general. The introduction of the modern dressing bureau has done away with these picturesque little articles of furniture, and that is a pity. Room should be found for them and a use for them provided; the thing is too pretty to be abandoned in haste. R. Sturgis.

LOW CASE-OF-DRAWERS 615

The case of drawers has been so fully described in Part V. that it is not necessary to dwell upon this specimen which should be compared with those on pages 331, 339, 343 and facing 322 and 326. It resembles the one facing page 322 in having but one top drawer, but it differs from all these examples in having but one drawer below this. The terms "high boy" and "low boy" commonly used and without authority during the past few years, are avoided by all connoisseurs in furniture. The brass ring handles on the low case of drawers in question may be later additions, for the usual handle for pieces of this period is the fuchia, columbine, bell-flower or pearl drop that appears on the frontispiece to part V. and on pages 217, 218, 343 and 345. E. S.

TWO CHESTS-OF-DRAWERS . . FACING 609

A bureau which may be called a reflex of the French Empire Style, though in the present case the caps and bases of the colonnettes are not repeated and the piece is less richly adorned.

The second is a piece of the same character, and this seems to point to a gradually increasing tendency in America during the early years of the nineteenth century to build chests-of-drawers with this curious architectural framework of colonnettes and horizontal members above. In the present case the elaborately carved colonnettes seem a reminiscence of the bedposts of the great four-posters shown in previous parts of this work. R. Sturgis.

BOOKCASE AND SECRETARY 617

Chest of drawers with bookcase above. Pieces of this character are shown in Parts V. and VI., and the reader should compare these examples with the one before us. This one is of extreme simplicity except for the inlaid oval in front of the writing-desk lid, and which contains an eagle—all in different coloured woods. Such glazed doors as these were commonly lined with thin silk, apparently with the feeling that the glass must be cut and the sash bars arranged in decorative pattern and that as a result the books would not be well shown; but the convenience of seeing the books clearly is not to be gainsaid. R. Sturgis.

CHAIR AND TWO TABLES . . . FACING 618

Two stands with tripod feet and a chair, all three inlaid with delicate ornamental patterns and bouquets of flowers, the material of the inlay stated to be mother-of-pearl. The pieces, though perhaps Oriental in make, are altogether Euopean in design. The Dutch received from the eastern islands, Portugal from Western India, the Dutch from China and Japan many pieces which in this way were made by a people unfamiliar with the designs which they were expected to execute. The result was always seen in a certain clumsiness of general design, This was thought to be redeemed by an extreme richness of adornment which in Europe would have been difficult to procure, and almost of necessity limited to persons of the highest fortune. Such pieces of furniture are really "Museum pieces," and are chiefly valuable as specimens of beautiful furniture. R. Sturgis.

MAHOGANY CHEST-OF-DRAWERS 621

Chest-of-drawers in which a workman of about 1780 tried to recall the rounded forms of an earlier and richer style than his. The curves are not well drawn nor well combined; but the whole piece and its very elaborate base, with the four feet and unusually large brass handles and scutcheons taken into account, is quaint and picturesque beyond what is usual. R. Sturgis.

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CARVED MAHOGANY CHAIR AND CELLARET . FACING 619

This chair is probably the work of some Charleston cabinet-maker. The back is almost identical with those chairs on pages 148 and 447, which are also Charleston pieces and very probably of native work. The back is delicately carved and the embowed top rail is particularly graceful. The cellaret at its side may be compared with the one facing page 126, which is also bound with brass. The cellaret came into use with the mahogany sideboard about the beginning of the Revolution, and belongs to the Heppelwhite school. This specimen is richly carved and stands upon six feet somewhat similar to those of the chair in the same illustration. E. S.

BOOKCASE AND DESK . . . . FACING 624

Writing-desk with bookcase. A very beautiful piece, not unlike in character of the design to the dressing bureau facing page 608. The same method of decoration by inlay, probably metallic, seems to have been used on the horizontal bands, and is certainly employed for the narrow lines of the edges here and there, and those which surround and adorn the larger flat surfaces. The mouldings of the panels, as of the two drawers beneath the writing desk, are effective pieces of the familiar ovolo decoration, and those which surround the glass of the doors above are still more spirited and effective in design. Larger ornaments of metal in high relief are used upon the legs below. This is a refined and delicate design, having a peculiar charm of form and aspect. R. Sturgis.

CHAIRS IN THE SHERATON STYLE . . . 625

Chair and armchair which are of the same design as the sofa shown on page 602. It is noticeable that the same design which was good for the sofa is good for the chairs too; though it is in the sofa that it shows its full decorative effect. R. Sturgis.

QUEEN ANNE CHAIRS . . . . FACING 625

Two unusually handsome chairs, both with regard to their form and luxurious upholstering, date respectively from 1700 to 1710. They are, therefore, of the Queen Anne period and their natural surroundings would be a room carved by Grinling Gibbons or decorated in the elegant style of Marot. Their dignity and elegance need no comment. E. S.

CHINESE TABLE WITH SLATE TOP . . . 629

Table in which the extreme severity of the piece is modified by the moulded surfaces of the legs and by a very prettily worked moulding at the bottom of the side rails. The legend on the metal plate inserted on the rail says the piece was brought from Europe to Salem in 1812, but the design suggests no European school of that time or of the previous quarter century. If made in China, as asserted, the piece must have been copied closely by Chinese workmen from a design furnished by the European who ordered it. R. Sturgis.

DINING-ROOM . . . . . FACING 632

In this interesting room the wooden mantelpiece and the corner cupboard or buffet are of the same style, and the dado dates probably from the same epoch. It is most unfortunate that the precise details of the delicate moulding cannot be shown to the reader in a photograph; but the difficulties accompanying indoor photography are well known and are scarcely to be overcome by ordinary means. The cupboard is more elaborate than any of the three shown separately in the Plates of Part V. The simpler work of the time is commonly more tasteful than that which possesses more elaborate details, and this because there was no great school of architecture giving constant examples of highly decorated buildings from which inspiration could be drawn for domestic architecture. The transportation of the Georgian style from England to America was naturally more successful in its simpler examples than in pieces more elaborately worked out. It is only in the details of delicate plaster work that the more florid European designs of the eighteenth century were brought successfully

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PAGE

to America; and the inspiration of these is almost always French—nor is it quite clear how this French influence came in.

In the case before us the filling of the front of the buffet with glazed sash, of which the sash bars are arranged in an ingenious and complicated pattern, is one of the most noticeable details. We shall find similar sash, though less elaborate, in a bookcase in the present Part, and there is mention in notes to illustrations in Part V. of the possible replacing of such sash as this by solid panels. It was such glazed doors, also, of which there was mention as having been very commonly lined by green silk, when it was desired to conceal the papers or unbound books within. When used, as in the present case, to display old family china or silver, no such concealment was desired. The sideboard in this room is an admirable piece of design and of practical utility. It is one of the best examples of the severity introduced from France towards the close of the eighteenth century—and which belongs to what we call the *Style Louis Seize*—a severity which caused to be superseded the exaggerated scrolls of 1750 by the wisely understood modern adaptation of classical feeling characteristic of the style named R. Sturgis.

CARVED ROSEWOOD CHAIR . . . FACING 633

In the course of this work we have noted the splendid and varied carving in oak and mahogany, but carving in rosewood has not been dwelt upon at length. Chippendale made frequent use of this wood, but, during the Louis Seize period and after, rosewood inlaid with brass was considered very elegant. This chair is richly carved, the top rails ending in a species of pine-cone. The back and seat are stuffed and covered with pale yellow brocade. E. S.

CHINA CUPBOARD AND TWO SHERATON CHAIRS FACING 638

Corner cupboard of unusually elaborate design, very fine and rich, and with an unusual effect obtained by hanging the glazed doors outside of the niche in which the shelves are placed. The crowning piece with the double fronton and vase is unusually well designed, and is fitting and reasonable for such a decorative piece of furniture as this. R. Sturgis.

CARVED EBONY SOFA . . . . FACING 639

This sofa or settee is one of two belonging to the splendid set of Chinese furniture owned by Mrs. Caleb T. Smith, Smithtown, L. I., described in the first note to illustrations of Part VI. Examples from this collection appear as the frontispiece to Part VI., and facing 416, 424 and 487. The top and lower rails are composed of delicate scrolls and leaves; the legs are cabriole; and the back and seat are covered with crimson satin. The sofa cushion is black with Chinese flowers and birds embroidered in bright colours. E. S.

"FANCY" SETTEE 641

Settee with finely made rush seat, a most interesting piece of the more intelligent, more sincere and reasonable designing of the first years of the nineteenth century. Painting has been used in a very slight and ineffectual way for the adornment of the back; moreover, lines of darker colour have been drawn upon the smaller slats. It is not from the painting that the piece derives its unmistakeable charm, but from the simplicity of its make and the logical if not altogether graceful composition. R. Sturgis.

MAHOGANY SOFA 643

This very simple sofa is of the Sheraton school, as may be proved by comparing it with the one on page 479. The piece is covered with dark garnet velvet. Sheraton would arrange four hard square pillows at equal distances along the back. E. S.

MAHOGANY SOFA 645

The sofa with mahogany frame shown in this illustration is a familiar piece of furniture in many old families. It may be compared with the one facing 472 and 510. The feet are almost identical with those of the latter. Of course the sofa should be furnished with a round sofa cushion, similar to the one on page 651, under each scroll. E. S.

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SOFA . . . . . FACING 648

This peculiar and somewhat ungraceful shape is a comparatively late composition. It is best appreciated when one lies down to rest in it with a book. The back is delightfully supported and when the feet rest upon the other end, the ease and comfort of the position can hardly be described. E. S.

SOFA 649

In this illustration we have an excellent example of the clumsy and ugly furniture that succeeded the Empire style. The feet are particularly unsightly. The only attempt at grace is the swan neck which forms the scroll ends. E. S.

SOFA 651

We may confidently date this sofa about 1821, for we find similar models in the London fashion papers of that year. The curled up end is somewhat suggestive of a toboggan; the other end that of the conventional sofa of the nineteenth century, as we may see by referring to pages 573 and 645, and those facing 472 and 510. It is also interesting to compare it with another Charleston piece on page 493, called a "French Sofa." For a list of fashionable sofas see pages 539-540. E. S.

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THE FURNITURE OF OUR FOREFATHERS

Part VIII

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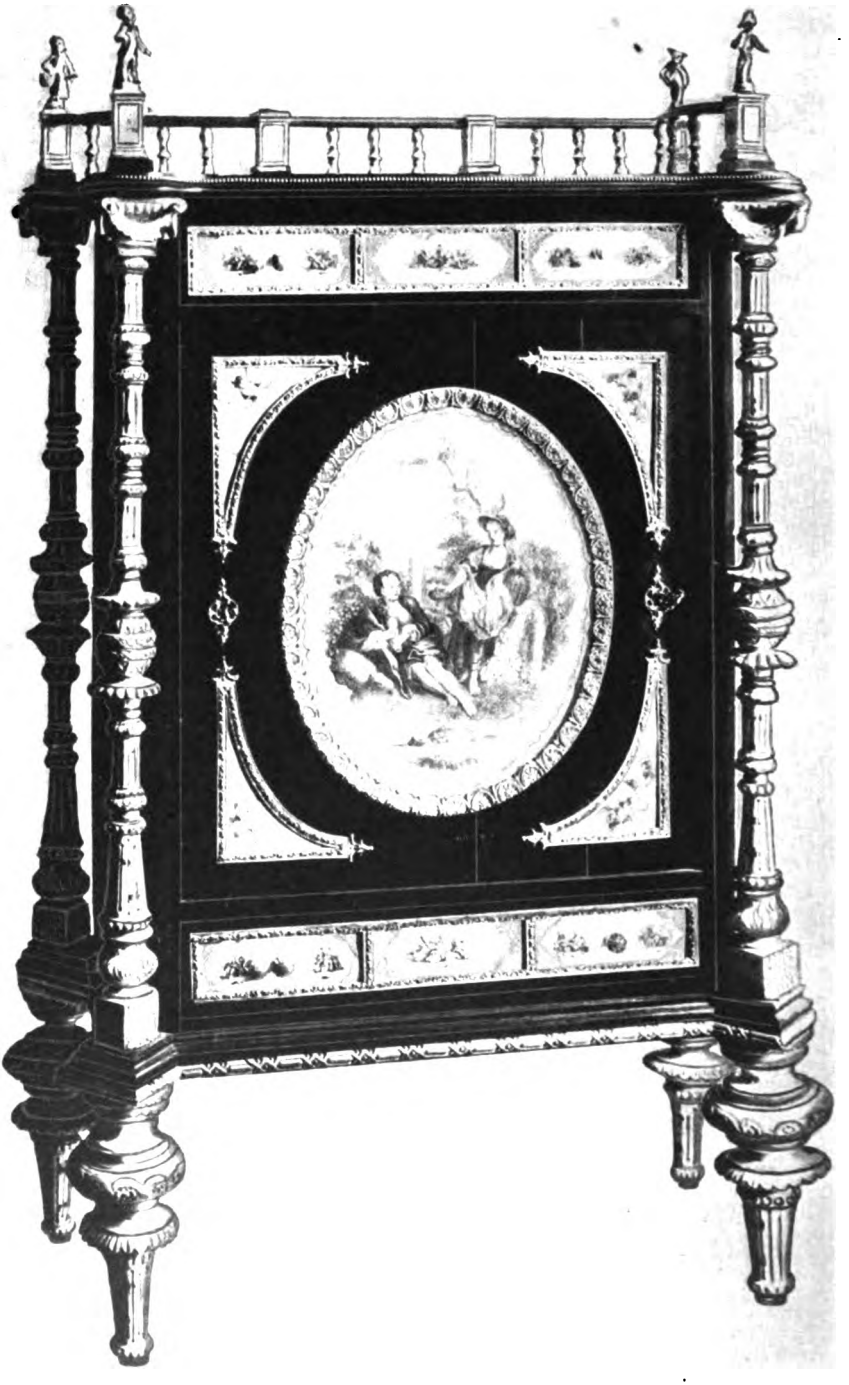

PORCELAIN CABINET

In the rooms of the Albany Institute and Historical and Art Society. *See page* 581.

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THE FURNITURE OF OUR FOREFATHERS

PART VIII:

Woods, Upholstery and Styles

OF THE EARLY NINETEENTH CENTURY

HITHERTO little has been said of the new styles that ushered in the nineteenth century. A little space may therefore be spared for examination of this period.

English invention seems to have become exhausted after Sheraton's death, and, with the exception of a little Gothic, the native work found its origin in France.

The French Revolution, in forming anew the social state of France, brought great changes. A fanatical admiration for the antique became more conspicuous day by day in the usages of life and in all the details of costume.

In the last days of Louis XVI., furniture already showed thinness of form and a seeking after simplicity that revealed an imitation of Roman marbles. The arrival of a society that worshipped the memories of the republics

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of Greece and Italy served to hasten the movement. Furniture became Athenian, and, soon after the expedition to Egypt, the buildings on the banks of the Nile were copied. Public taste proscribed the old traditions of elegance of the last two reigns and adopted exotic costume and furniture of a theatrical and monotonous character. The painter, Louis David, was largely responsible then for the æsthetic doctrines which condemned as bad taste the furniture ornamented with mosaic and marquetry. French workmen, scattered by the closing of the *ateliers*, and discouraged by this transformation of styles, lost interest in artistic production, which consequently disappeared amid the general indifference. This date saw the beginning of the separation of art and industry.

Under the Empire, the architect Percier was ordered to refurnish the residences which had been stripped by the successive sales after the fall of the monarchy. His numerous designs denote a fertile imagination, but he had to give satisfaction to a warrior, a son of the Revolution, who wanted to surround himself with memories of the military campaigns in Egypt and Italy. Percier set himself the task of multiplying warlike emblems on all objects of furniture; he copied the military tent for the office, as well as alcoves in the bedrooms that recalled the altars in the museums in Rome, or the Pompeian triclinium.

Jacob Desmalter was the most authoritative cabinetmaker during the First Empire. He it was who was charged with the execution of the large mahogany consoles and buffets supported by sphynx figures in bronze which garnished the apartments in the palace of the Tuileries and the royal *châteaux*. These orders were executed with a complete ignorance of rules of art. We

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do not know which to deplore the most, the massive and ungraceful forms, or the pretentiousness.

The above is the explanation given by M. Victor Champier of the origin of the Empire Style. The course of this style may be traced in the fashion publications of the day, from which the following notes have been extracted.

EMPIRE SOFA

Owned by Mrs. William Young, Baltimore, Md. See page 645.

"Since last season considerable alterations and improvements have been made in furniture and in ornamental decorations in the interior of tasteful houses. The Egyptian *costume*, at best but indifferently understood, is totally laid aside, and a style of furniture drawn from the florid Ionic is substituted. We shall now be no longer disgusted with the horrid imitations from what is called the *antique*, and shall rejoice to see that species of barbarism completely exploded, and the mansions of the great again become the seat of the Arts and Sciences, by being stored with movables of domestic use, designed after the purest Grecian models. A more grand and beautiful outline is adopted in

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the shape of each piece of furniture. The whole are altogether divested of superfluous arabesque ornaments, which, in general, have been placed without taste or discrimination. Among the alterations in the wall-decorations, of state apartments, the introduction of *flock*, covering the apartments in one uniform colour, has been attempted with but indifferent success; though the effect is rich, if managed well, and is certainly next to hangings of silk. All mahogany furniture is now divested of inlaid ornaments. Chairs, tables, sofas, etc., used in drawing-rooms, are all covered with gold, or a mixture of bronze and gold. The japan is now entirely confined to *the third class of gentry*." (1806.)

"Rooms in pearl colour, shaded with dark and light lines, relieved with styles of a darker hue and gilt mouldings; pilasters painted in bronze, on a gold ground, are also introduced. Architraves and mouldings may be gilt, or in bronze and light satin-wood. Doors, dove satin, satin-wood with black mouldings, or light satin-wood, with black mouldings. Paper to imitate cloth is also very fashionable, with gilt mouldings and palmites. Pilasters, painted bronze on a light ground, or arabesque devices in gold, on a light ground, are over doors, and glasses to suit.

"Antique candelabras, rosewood and gold pier-tables, and the chimney-pieces, are most adapted to receive lights on which are introduced bronze and ormolu figures, etc., with branches to receive wax candles. The antique and Grecian lamps in bronze and ormolu are also suspended in the centre of rooms or alcoves. Window curtains of chintz with Roman and antique draperies and silk fringes, etc., to correspond, are truly elegant. Chairs and sofas still continue from drawings after the antique, in rosewood

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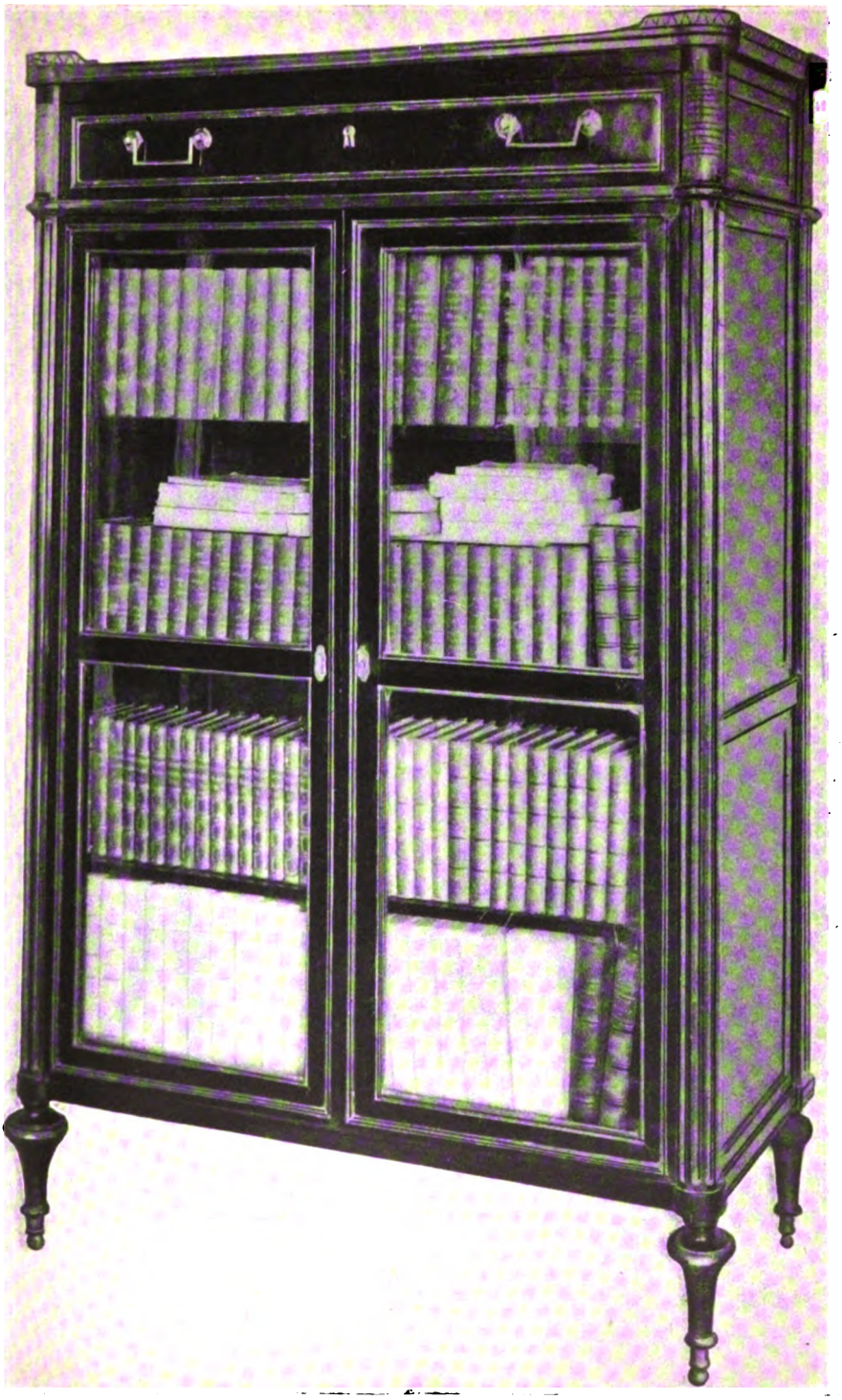

LOUIS XVI. VITRINE

Used as a bookcase. Owned by Dr. James Read Chadwick, Boston, Mass. *See page 581.*

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LADY'S ESCRITOIRE

In the rooms of the Albany Institute and Historical and Art Society. *See page 581.*

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and gold, mahogany and gold, or black and gold." (1807.)

"The Classical ornaments introduced in furniture are now more closely than ever confined to the Grecian and the Etruscan; the Egyptian having been so badly understood, it has fallen into disrepute, although possessing many beauties for particular apartments, and capable of producing the most grand effect for candle-light embellishment.

"The Gothic style being so well adapted to country mansions, will always be used in England. Its ornaments and component parts are in themselves extremely elegant, and capable of producing great effect: they require taste alone in the selection to produce a pleasing composition. Such decoration should be wholly confined to gold, or a royal blue, or crimson grounds, or on oak, or scarlet grounds, in which case the decoration intended for the walls should follow the same style. Painted glass should be avoided in colours as various as the rainbow; we allude to the gaudy manner of filling up Gothic windows, now so much in request, two colours at most being necessary. These colours may be opposed, so as to form shades of the same colour, as are so well managed in the Colleges at Oxford, the effect of which need only be seen to produce its adoption. We hope to see the taste of this country carried to a greater pitch of excellence than that which now exists in France. England may now boast of its mechanics; at no period did there exist so great a portion of talent in this country; we mean among the natives, and not foreigners." (1808.)

"Of architectural ornament, the most brilliant specimen is a *boudoir* in the Grecian style; this apartment is octangular, four of the panels are of mirror, the others ornamented with pilasters embossed richly, and relieved by

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gilding. Those parts of the walls not ornamented are covered with a rich mazarine blue velvet; the ceiling is covered in eight compartments corresponding with the sides, and decorated with antique paintings copied from the finest specimens of Herculaneum, and the centre forms a dome from which the apartment is lighted. Ottomans are placed in the recesses, and the chairs are Grecian with stuffed backs and seats of velvet; the whole forming a blaze of splendour as elegant as unique. The Gothic, though exploded from our buildings, is, however, still preserved in our furniture; we have heard of a 'Gothic state bed for an infant' who in the course of a few months must have Gothic bats and balls or a Gothic *babyhouse!*"

"We observe with pleasure a more tasteful arrangement daily taking place; the gaudy colours of the chintz and calico furniture have given place to a more chaste style, in which two colours only are employed to produce the appearance of damask. The same style is adopting in carpets, giving apartments a uniform and pleasing appearance. Bronze still prevails as a ground-work for chairs, sofas, cabinets, etc., and will always be classic when delicately and sparingly assisted with gold ornaments. A great deal of black has been used in chairs, etc., but the appearance is harsh, and the contrast too violent to be approved by genuine and correct taste; its cheapness can alone make its use tolerable. Manchester coloured velvets, used for furniture and curtains, produce a rich effect. Poles richly decorated form the best and most fashionable supporters for draperies, and in all probability will continue throughout the present year."

"A considerable alteration has taken place in the style

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LOUIS XVI. WRITING-DESK
Owned by Dr. James Read Chadwick, Boston, Mass. See page 581.

of fitting up apartments within these few months. Instead of a gaudy display in colouring, a more pleasing and chaste effect is produced in the union of two tints. This has been happily managed in calicoes, producing an appearance equal to silk, particularly in the richer and more brilliant colours. We have witnessed this effect in a full crimson damask pattern, lined with blue embossed calico;—the manufacture of Messrs. Dudding & Nelson. A sim-

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ilar taste has been followed with some success in paper-hanging, exhibiting a rich appearance when finished with gold, or black and gold mouldings. Carpets, especially for principal apartments, have partially fallen into the same good taste. This mode of furnishing, producing in the predominant features a composed and uniform effect, aids greatly the *meubles* of a grand room, especially where gilding is introduced. Should silk become objectionable from its expense, we strongly recommend the use of these new patterns. They are particularly calculated for candle-light effects. Dining Parlour.—The coverings of floors are in crimson drugget, milled to a proper substance, and panelled with a border of black furniture cloth, producing a warm and rich appearance. . . . Chandeliers of cut glass on a metal framework, with ornaments of *or moulu* and bronze, are generally used for illuminating rooms, affording a brilliant and diffused light from the centre of the ceiling."

"Heavy and cumbrous objects are giving place to airy and light designs. The large cornice, the ponderous mantel-piece, and massy chairs yield the palm to modern inventions founded on the firm basis of observation of nature."

"It cannot but be highly gratifying to every person of genuine taste to observe the revolution which has, within these few years, taken place in the furniture and decorations of the apartments of people of fashion. In consequence of this revolution, effected principally by the study of the antique and the refined notions of beauty derived from that source, the barbarous Egyptian style, which a few years since prevailed, is succeeded by the classic elegance which characterized the most polished ages of Greece and Rome." (1809.)

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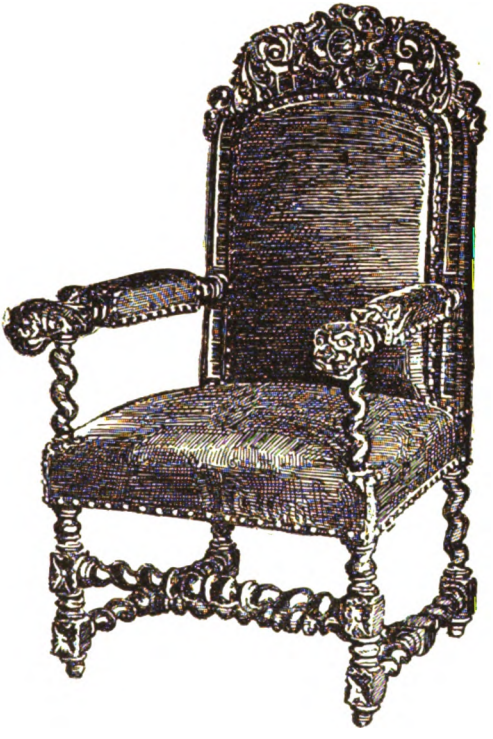
The fashion-plates of the day contain many examples of Gothic designs in oak and mahogany. In May, 1810, one paper gives a design of a Gothic sofa upholstered with



CARVED OAK CHAIR

Owned by Robert Colby, Esq., New York. See page 581.

"French stuffing and morocco purple leather in mahogany, satin-wood or wainscot for library."

Sideboards were also being carved in oak, and to this period may belong the sideboard appearing as the frontispiece to Part VII. One design of this date is thus recommended: "The sideboard should be made entirely of mahogany, or of fine oak, which has been so generally adopted of late in mansions furnished in the ancient style. This, in fact, is the more consistent, and therefore the

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more tasteful, mode of decoration. Mahogany, however, may be used with great propriety, and perhaps the effect of that wood, on the whole, is richer than that produced by oak."

"In France it is now considered essential that the architect should design the furniture as well as the building, as unity of character is highly valued, which cannot be obtained unless the whole is guided by the same mind. To a very different practice this country is indebted for the ill effects of our buildings, furnished as they are under as many feelings of *taste* as there may be articles of furniture. . . . The manufacture of oak into furniture and other articles has undergone an extraordinary improvement in point of workmanship, and it is now wrought with so much elegance as to rival the more expensive woods of other countries."

"In our own time, the French style gave way to the Roman and that to the Greek; and as if the early ages must of necessity afford purer sources for research, the Persian and the Egyptian have been brought forward and have failed to supersede those chaste models of harmony and truth."

"Gothic has fair claim to be considered as legitimate art, although so long rejected as an adventitious mixture of beauty and deformity. Probably the very term by which it has been known has done much to injure its reputation; as we may have associated with it ideas of ignorance and barbarism. It is now almost rescued from these calumnies by the means that have been afforded for the cultivation of its beauties in the vast growth of foreign intercourse, riches, and leisure, which are the ostensible patrons of genius and taste." (1813.)

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A carved oak chair belonging to Robert Colby, Esq., appears on page 579. The stretchers, legs, and supports to the arms are turned spirals, the back of the chair is elaborately carved. The grotesque heads may be compared with those on page 65, and facing pages 424 and 434. The chair is covered with dark-green leather fastened with brass nails.

A card table of this period, with painted flowers, in the Valentine Museum, and represented on page 505, came from the family of Sir Fulwar Skipwith, having been purchased from the old family residence, *Prestwould*, in Mecklenburg County, Va.

A lady's *escritoire*, of the Louis XV. period, gilded, inlaid with mother-of-pearl, and decorated with handsome brasses, faces page 576.

Facing page 571 is a cabinet, which, like the above, belongs to the estate of Mrs. Mary Parker Corning. The plaques and columns are of Dresden china and the frame is of ebony ornamented with gold. Facing 618 are a table and chair, gilded, lacquered and inlaid with mother-of-pearl. These belonged also to the Corning family. The small table is owned by Mr. James B. Sanders of Albany.

A desk of the Louis XVI. period, imported from France by Dr. James Read Chadwick, Boston, Mass., is on page 577. The legs are reeded, and inlaid with brass. Brass mouldings outline the drawers and doors. This is of the same date as the *vitrine* (glass case) facing page 574, which is likewise ornamented with brass work.

Two handsome card tables, facing page 584, are rosewood inlaid with brass. They now belong to Robert A. Boit, Esq., of Boston, Mass., and were purchased in London by his grandfather, John Hubbard, Esq., of Boston, at the

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sale of the Russian Ambassador's furniture. These pieces were brought to this country between 1815 and 1825.

The handsome bookcase and desk belonging also to Robert A. Boit, Esq., Boston, Mass., and facing page 624, is said to be by Riesener.

We have already spoken on pages 424–428 of the pianos that were imported and made in this country. One by Georgius Astor appears on page 585, and another, said to have been the first upright piano made in America, is seen on page 583. This was made by the Loud Brothers, of Philadelphia, and was presented to Memorial Hall, Philadelphia, by Mr. Isaac A. Schwarz. Thomas Loud, of London, was one of the first to make uprights.

In 1825, T. Loud, a pianoforte maker from London, settles in Canal Street, and has a "Philadelphia-made pianoforte" for sale in the same year. Space forbids any account of the evolution of the piano, but since we have seen that the virginal, spinet and harpsichord were of frequent occurrence in the inventories, we may briefly define the different instruments. The virginal was the English name of the spinet, and, according to Scaliger (born in 1484), the name came from the introduction of little pointed quills or plectra, and as the crow-quill plectrum somewhat resembled a thorn (*spina*), he derives from it the name of the instrument. The French called it *espinette* (*épinette*) from *espine* or *épine*, thorn. The name virginals was employed because maids and virgins played on them. This name passed out of use during the Restoration in England, and the word spinet (or spinnet) was adopted, as well as the new wing form.

The harpsichord is, however, quite a different instrument, and regarding this we may quote A. J. Hipkins, the

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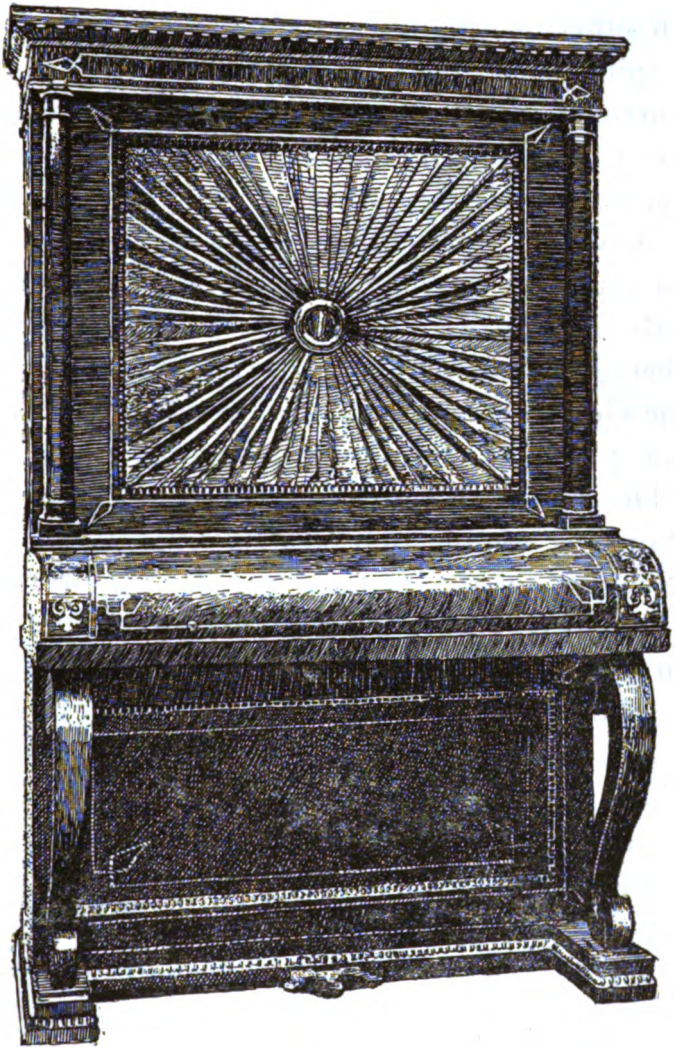

UPRIGHT PIANO

Made by Loud and Brothers, Philadelphia ; now in Memorial Hall, Philadelphia. See page 582.

recognized authority on the old keyboard stringed instruments. He says:

"The harpsichord is a double, triple, and in some instances, quadruple, spinet, the sounds being excited by a jack or quill plectrum, the same as in the spinet or virgi-

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nal. In other words, instead of one string to a note, as in the spinet or virginal, the harpsichord has two, three, and sometimes, although rarely, four. . . . The importance of the harpsichord during the sixteenth and seventeenth centuries was very great. Where the grand piano would now go, the harpsichord went. . . . The complex nature of the harpsichord required a larger and a differently shaped case to that of the spinet, the grand piano being prefigured by it. From this peculiarity of form the Germans called it *Flügel* or wing, also *Kielflügel* from the plectrum (*kiel*, quill) causing the sound production. The Dutch, Flemish, and French named it from the tail or long continuation *Staartstuk*, *Clavecin à queue*."

"We find in the name a recognition of the harp shape, the lower bass strings requiring the harp disposition rather than the trapeze one of the spinet. Galilei says the harpsichord was so named because it represented an *Arpa Giacente* or couched (lying down) harp. The harpsichord appears nearly as early as the spinet; in order of time there is very little between them." Hence, it will be seen that the harpsichord and spinet are two distinct instruments and must never be confused.

In 1792, Dodds & Claus, at the Musical Instrument Manufactory, 66 Queen Street, New York, advertise as follows: "The Piano-Forte is become so exceedingly fashionable in Europe that few polite families are without it. This much-esteemed instrument forms an agreeable accompaniment to the female voice, takes up but little room, may be moved with ease, and consequently kept in tune with but little attention, so that it is on that account superior to the harpsichord. The improvements which Messrs. Dodds & Claus have made in the forte piano have

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CARVED OAK CABINET

Owned by Mr. Henry Fitz-Waters, Salem, Mass. *See pages* 586-7.

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rendered it much more acceptable than those imported. The introduction of their newly-invented hammers and dampers is acknowledged to be a great improvement, as also the means they have taken to prepare their wood to stand the effect of our climate, which imported instruments never do, but are sure to suffer not only from the

PIANO

Made by Georgius Astor, No. 26 Wyck Street, London, now in the Glen-Sanders house, Scotia, N. Y.

See page 582.

agitation of the vessel but the saline quality of the seas. One great advantage to the purchaser is that Messrs. Dodds & Claus make it an invariable rule to repair any instrument that may prove defective in the workmanship if applied to *within two years after delivery*."

Among the woods used during the last half of the seventeenth and first half of the eighteenth century, were oak for wainscotting, and cedar for doors; but the doors about this time were also made of mahogany. Where the woodwork had to be painted or gilt, which was done extensively about this time, it was of deal; even the carvings were painted or gilt, so that one wood was as good

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as another for that purpose, but deal was the most economical. Pear, cedar and lime were much used by the carvers of this period, as they were more suitable for the tender work required for flowers, etc. Grinling Gibbons used chiefly lime-tree; oak for church panellings and mouldings; and sometimes cedar in the architraves of large mansions; pear-wood or box-wood for medallion portraits. Elm was sometimes used for various necessary articles about the house, such as dressers, and also ash, beech, birch, and poplar of the three varieties—white, black, and aspen—sycamore was much used; in fact, in some old houses in England the floors are of sycamore, and the wainscot of poplar. Walnut was extensively used—both English and Italian—effect being gained by contrasting the plain wood with "Burr" centres. Amboyna and rosewood were also used. Chestnut was, at an earlier date, used in the substantial parts of buildings, and, in old houses, is often mistaken even by good workmen for oak, which it so greatly resembles in colour and substance. Ebony mouldings were used by the Dutch cabinet-makers. Maple, yew, and cherry were also in use. Pear-tree was cut into boards, and occasionally took the place of oak, while veneers of pollard oak were used in centres of panels. Among the woods used in combination, we find one cabinet of oak and cedar inlaid with rosewood: this dates about 1620. Another, about 1690, is an example of the cabinet that used to be made when the heir came of age, on which occasion every kind of wood that grew on the estate was used in its construction. Therefore, we have pollard oak, thorn acacia, sycamore, walnut, rosewood, burr walnut and pear wood.

A carved oak cabinet of the fifteenth century, be-

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longing to Mr. Henry Fitz-Waters, Salem, Mass., faces page 588. It is of the same period as the cupboard

CARVED CHAIR FROM BOMBAY AND CARVED TEAK-WOOD STAND
Owned by Mrs. Thomas Small, Charleston, S.C. See page 590.

facing page 238, though the workmanship is somewhat more elaborate.

Before the tropical forests of the Old and the New World had been explored for the woods of beautiful grain and colour that delighted the worker in marquetry, the inlaying and veneering were principally done with native woods. Ebony, of course, was always known and prized. *Palissandre*, or violet-wood, from Guiana, was also used during the seventeenth century; as also was rosewood for inlays. None of the European woods has the deep and warm tints of the tropical products, but their markings are often very beautiful. The yew, which, with its

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other lines, blends a slight trace of pink or rose, and has a very rich appearance, was the wood used for the finest and most costly works. This wood was among the furniture of Louis XIV. The common veneering timber was walnut; but as this has few of those variegations, technically called "curls," the works ornamented with it were somewhat deficient in beauty. The knotty parts of pollard oaks and pollard elms were much better adapted for the purpose of ornament, although the grain of both is open and apt to rise; and so these were sometimes turned to account.

The exotic woods used before 1830 were the following:

Rosewood, principally from Brazil, in logs about eighteen inches wide. The more distinct the darker parts were from the purple-red ground, the more the wood was esteemed. The veneers of rosewood averaged nine to the inch.

Kingwood, also from Brazil, is extremely hard. It shows black veins on a chocolate ground.

Beef-wood, from New Holland, was principally used for forming borders to work in which the larger woods were employed. In colour it is pale red, and not so clouded as mahogany.

Tulip-wood is very hard, and its hue is of a clouded red and yellow. It was principally used in bordering, and in small articles such as tea-caddies and ladies' work-tables.

Zebra-wood, brown on a white ground clouded with black, was cheap, and was employed in larger work such as tables.

Satin-wood, well known for its brilliant yellow colour with delicate glowing shades, was in high favour for a long

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time. It was very fashionable in England during the last half of the eighteenth century. Cipriani and Angelica Kaufmann both painted medallions, cameo ornaments and borders on table tops and fronts, harpsichord cases, etc., made of satin-wood or coloured in the manner of the *Vernis Martin* work. Satin-wood was very extensively used by Heppelwhite and Sheraton. At the end of our period, however, it was somewhat neglected: Amboyna-wood of various shades took its place for a time.

Snake-wood, of a deep red colour with black shades, was principally used for bordering and small work.

Hare-wood, with a light-brown ground and waves resembling satin-wood in arrangement, was also fashionable.

Botany Bay oak, Coromandel wood, acker-wood, and Canary-wood were also in request. Purple-wood was introduced after 1800. Rarer cabinet timbers were partridge, leopard and porcupine woods.

The inventories of the royal furniture during the reign of Louis XIV. mention the following varieties of wood: Grenoble walnut, Grenoble root, German wood, German root, polished walnut, mastic, English yew root, ebony, *Palissandre* (violet ebony), cedar, oak, fir, beech, blackened pear and olive. Mahogany is noticeably absent.

Ebony, a heavy, hard wood, deep black in colour, grows in tropical countries. It was known to the Greeks and Romans, and is mentioned by Ezekiel as one of the Tyrian exports. It was used in Italy in the sixteenth century for costly furniture in combination with ivory incrustations. The Dutch merchants sent it to Holland in large quantities, after they settled in Ceylon (1630), and it became very popular in Europe in the seventeenth century. We have had evidence of its presence in the Dutch homes

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of New Amsterdam. The French obtained it from Madagascar, and from it derived the name *ébénistes* that they gave to their fine cabinet-makers. In addition to black, the most valuable kind of ebony, there are green and yellow varieties. A splendid example of ebony carving is the sofa facing page 640, belonging to Mrs. Caleb T. Smith's collection (see page 416). The back and seat are covered with crimson satin.

The table facing page 592, comes from New Orleans. It is of the Louis XIV. period and is composed of ebony, marquetry, silver and bronze. This was a present from Louis Philippe to the Marquis de Marigny, a resident of New Orleans after the fall of Louis XVI. When Louis Philippe, in exile, was in New Orleans, he was the guest of de Marigny, and in after years, when he became King of France, the Marquis de Marigny visited him and received many presents, which are now divided among his relatives.

On pages 603 and 625 are represented an ebony sofa and chairs that formed a set belonging to Stephen Girard, of Philadelphia. These are in the Sheraton style and belong to the early period of the nineteenth century. They are now preserved in Girard College, Philadelphia.

The handsome carved chair on page 587 came from Bombay and is a fine specimen of Indian work: it is interesting to compare it with the carved teak-wood stand of Chinese work on the same page. The latter has a border of the fret-work of which Chippendale was so fond. The border of the marble slab is richly inlaid with brass. Upon this table stand a few pieces of the famous "Peacock China" made only for the Emperor. His monogram is upon each piece. These came from Pekin when it was

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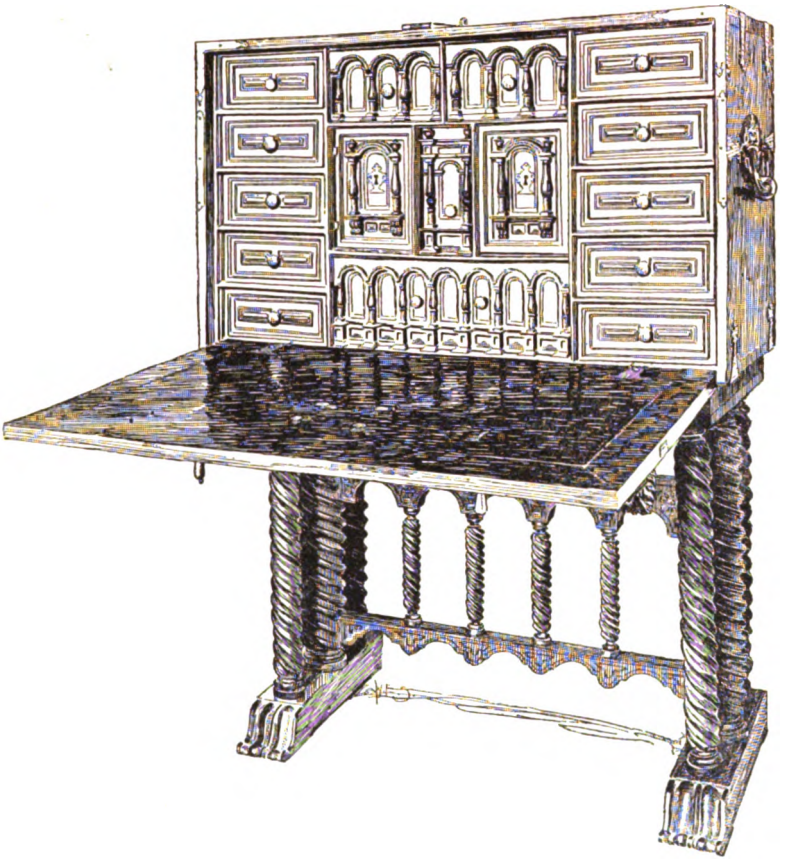

OLD SPANISH CABINET

Owned by James Russell Lowell, and now by the Misses Burnett, Cambridge, Mass. See page 592.

sacked in 1860. These valuable articles are owned by Mrs. Thomas Small, Charleston, S. C.

In many reference books, the credit of introducing mahogany into cabinet-making is given to a Dr. Gibbons. The circumstantial story is as follows:

Some planks were brought to Dr. Gibbons, of London, by his brother, a West Indian sea-captain. The doctor had more mahogany than he wanted for medicine, and thought he would have some of the wood used in a house

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that he was building in King Street, Covent Garden. The carpenters laid the wood aside as too hard. Mrs. Gibbons wanted a candle-box, and Dr. Gibbons gave the mahogany planks to a cabinet-maker named Wollaston for the purpose. The latter also complained that the wood was too hard for his tools; but Dr. Gibbons persisted, and the candle-box was soon finished. Dr. Gibbons was so pleased with it that he ordered a bureau of mahogany. This was such a triumph that many connoisseurs came to see it, and the Duchess of Buckingham asked for some of the wood to have furniture made.

That the above is a fable, that credulous editors have hitherto unquestioningly adopted from their predecessors, is evident from what has already appeared here (see pages 103, 148, 173 and 257). Furniture made of mahogany existed in New York before 1700, and in Philadelphia very little later. In London, the wood was certainly familiar to native makers long before that date. The table in the House of Commons when Cromwell turned Parliament out is said to have been of mahogany.

It is probable that the Spaniards were the first to use mahogany for furniture, and that the Dutch and English soon followed their example. The Spanish cabinet-makers were very skilful, and their wares were famous throughout Europe during the sixteenth and seventeenth centuries. We have seen how popular the "Spanish table" was, and we have also had instances of Spanish chairs and stools in the New York inventories. Spanish leather was always very highly prized, especially that of Cordova.

A very fine example of early Spanish workmanship is given on page 591. It is a cabinet made of Spanish chestnut on a columned frame. It was imported by Mr. James

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TABLE OF PERIOD OF LOUIS XIV.

From New Orleans. *See page 590.*

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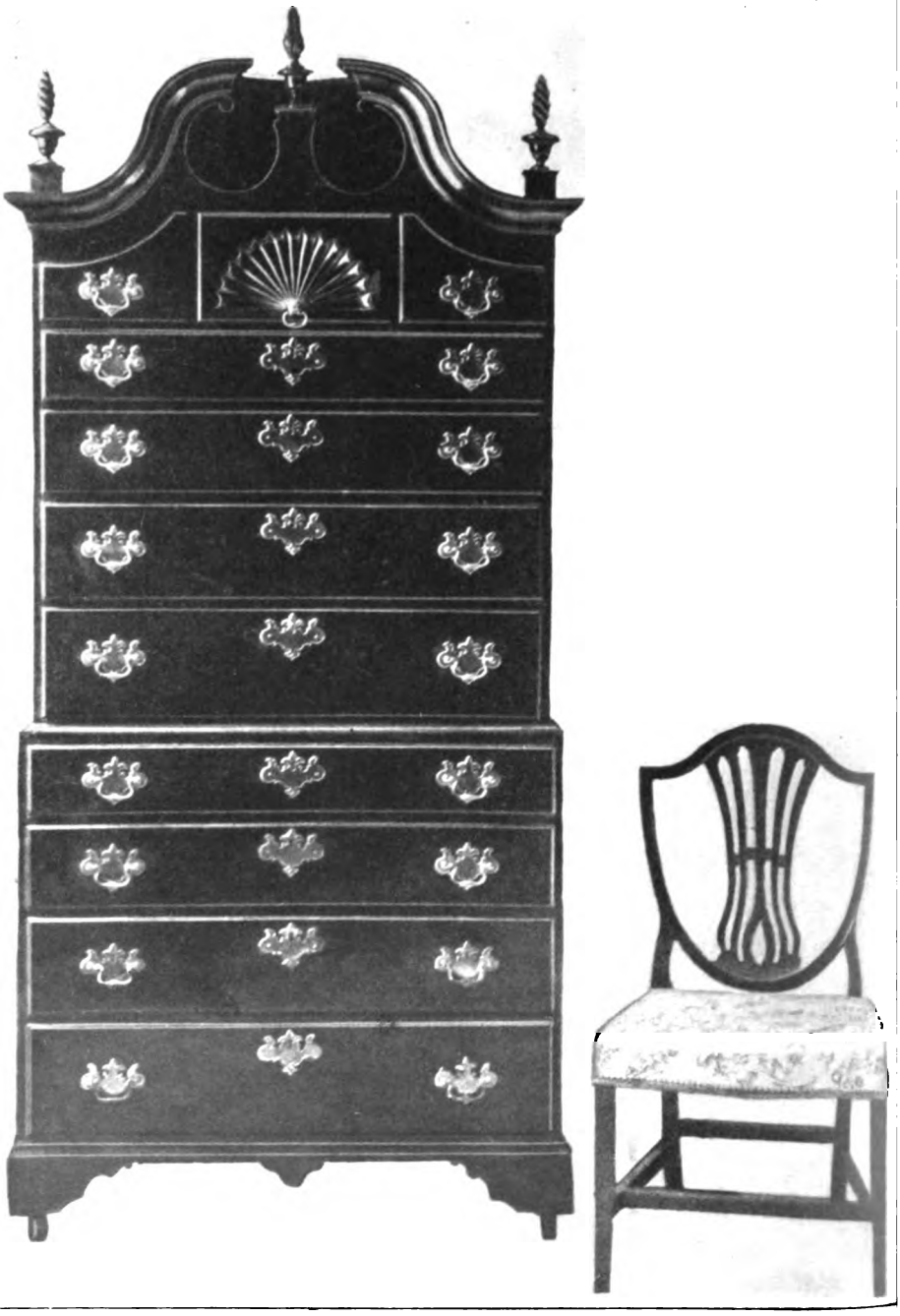

CHEST-UPON-CHEST

Originally owned by the Sparhawk family; now by the Rev. ***John Sparhawk Jones, Philadelphia, Pa.***

See page 605.

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Russell Lowell, and now belongs to his grand-daughters, the Misses Burnett, at *Elmwood*, Cambridge, Mass.

Another piece of Spanish work from the same house, also imported by Mr. Lowell, is a carved oak chest standing on legs grooved in much the same way as the plainer chest on page 161, which also has three panels. The original iron-work adds to the interest of the present example shown on page 595.

Spanish *escritorios* of ebony, or marquetry, were as renowned in the sixteenth century as the "German cabinets." Those of Salamanca, sometimes ornamented with remarkable bronzes, were particularly esteemed, as will be shown by the following quotation from a curious little Spanish book published toward the end of the sixteenth century under the title of *Diálogos muy apazibles* (Very Pleasant Dialogues):

"How much did you pay for this *escritorio?*"

"More than it was worth: forty ducats."

"Of what wood is it?"

"The red is mahogany (*caoba*) from Havana; this, which is black, is ebony, and the white is ivory."

"It is certainly very curious, and the marquetry is beautifully made."

"Here is a buffet (*bufete*) of a better workmanship."

"Where was that made?"

"The buffet and the chairs came from Salamanca."

Another author of the same period tells us that they brought to Seville from the Indies much ebony, of which they made *escritorios* and *mesas* (tables) of the most beautiful workmanship.

Thus we have direct evidence that mahogany was used by Spanish cabinet-makers before 1600. It has been

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suggested that, in consequence, when furniture was made of mahogany, during the next century, it came to be called by the name of those who first used that wood, and that the "Spanish" table was merely a mahogany table.

Before the close of the seventeenth century, a great deal of the new Dutch and English furniture was being made of this wood. About 1690 is the date attributed to many specimens in the museums of Great Britain. Among these, we find a cabinet with rounded top and interior nest of drawers; and a table with raised edge. A wing chair with mahogany cabriole back and front legs, dating from about 1700, also occurs. Mahogany chairs of the Queen Anne period are plentiful.

The French cabinet-makers adopted mahogany much later than those of England and Holland. Havard's *Dictionnaire d'ameublement* says that mahogany was not fashionable in France till the reign of Louis XVI., when it was adopted from the English. However, we know that the French were acquainted with this wood early in the century. Chomel (1732) says of *acajou*, "its wood is strong, somewhat light, sometimes white and sometimes reddish, not at all susceptible to worms, and in great demand for making furniture and building ships."

The *Dictionnaire de Trévoux* (1771) says that this wood is easily worked: "The *armoires* that are made of it give a good odour to clothes and preserve them from ruin. These properties have caused some people to think that this tree is a species of cedar."

In 1731, Mark Catesby noted regarding mahogany: "The excellency of this wood for all domestic uses is now sufficiently known in England."

He also says of Red Bay: "The wood is fine-grained

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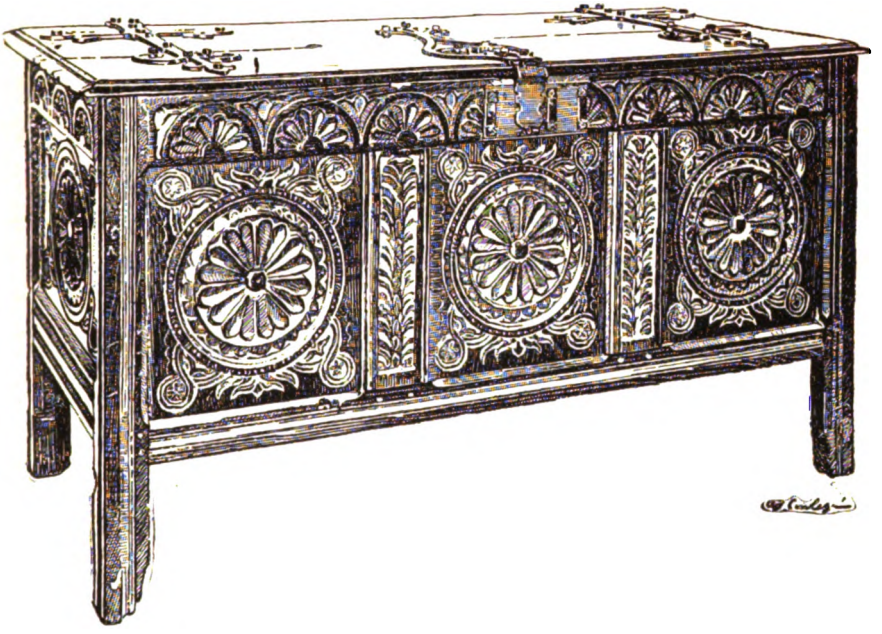
and of excellent use for cabinets, etc. I have seen some of the best of this wood selected that has resembled



CARVED OAK CHEST

Originally owned by Mr. James Russell Lowell. See page 593.

water'd sattin; and has exceeded in beauty any other kind of wood I ever saw."

In 1741, E. Chambers describes mahogany as follows:

"There are three species. The first is commonly known under the appellation of *cedar*, in the British islands of America, where this tree grows naturally, and is one of the largest trees in the country. . . . The second sort is the mahogany, the wood of which is now well known in England. This tree is a native of the warmest parts of America, growing plentifully in the islands of Cuba, Jamaica, and Hispaniola: there are also many of them on the Bahama Islands. In Cuba and Jamaica there are trees of a very large size, so as to cut into planks of six feet in

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breadth; and rise to a great height, notwithstanding they are sometimes found growing on rocks, where there is scarcely any earth for their nourishment.

"The excellence of this wood for all domestic uses is now sufficiently known; and it is a matter of surprise that the tree should not have been taken notice of by any historian or traveller, to this time. The only author who has mentioned this tree is Mr. Catesby . . . although the wood has for many years been brought to England in great quantities."

We have already seen that, in his book, Chippendale attached little importance to mahogany. Like the French, he preferred furniture that was carved, gilded and painted to that which depended upon the rich colours of its natural grain for its beauty. The Chippendale carved chairs, with open backs, are very often of walnut.

The Adam furniture was made chiefly, though not exclusively, of mahogany. The turned top-rails of the chairs were sometimes enriched with *ormoulu* decoration. Often, however, Adam chairs are painted and gilt.

Heppelwhite uses mahogany freely, but not exclusively.

Sheraton says: "The kind of mahogany employed in chair-making ought to be Spanish or Cuba, of a clean, straight grain; wood of this quality will rub bright, and keep cleaner than any Honduras wood. . . . It appears from some of the later specimens of French chairs, some of which we have been favoured with a view of, that they follow the antique taste, and introduce into their arms and legs various heads of animals; and that mahogany is the chief wood used in their best chairs, into which they bring portions of ornamented brass. . . .

"Drawing-room chairs are finished in white and gold,

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or the ornaments may be japanned; but the French finish them in mahogany with gilt mouldings."

In 1816, the Regent's cabinet-maker gives his ideas on the appropriate use of this wood, as follows: "Mahogany, when used in houses of consequence, should be confined to the parlour and bed-chamber floors; in furniture for these apartments, the less inlay of other woods the more chaste will be the style of work: if the wood be of a fine, compact, and bright quality, the ornaments may be carved clean in the mahogany. Where it may be requisite to make out panelling by an inlay of lines, let those lines be of brass or ebony. In drawing-rooms, boudoirs, anterooms, or other apartments, East and West India satin-woods, rosewood, tulip-wood, and the other varieties of woods brought from the East, may be used. With satin and light-coloured woods, the decorations may be of ebony or rosewood. With rosewood, let the decorations be *ormoulu*, and the inlay of brass. Bronzed metal, though sometimes used with satin-wood, has a cold and poor effect: it suits better on gilt work, and will answer well enough with mahogany."

Mahogany was imported in large quantities by the American dealers. At Belcher's Wharf (New York, 1741) Nathaniel Cunningham was selling mahogany planks. In 1751, Robert Stidman, of Boston, owned 859 feet, worth £236–4–6. John Scott advertises in the *Virginia Gazette* (October 8, 1767): "I have a quantity of good Jamaica mahogany, fit for tables and desks, which has been by me seven years, and will work it up for any gentlemen who please to employ me, for ready money, much cheaper than any other person will, as I intend to leave off the business."

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We also learn from the *Maryland Gazette* (1773): "Gerard Hopkins hath for sale in Gay Street, Baltimore town, mahogany boards and planks, sawed to suit every branch of cabinet and chair work, as also mahogany logs: he still continues carrying on the cabinet business in its various branches as usual."

Stearns and Waldo at the Brick Store, Washington Street, Salem, have "camwood, logwood and redwood by ton or hundred," in 1790.

Elias H. Derby, of Salem, advertises for sale in 1792, "about 4,000 feet of seasoned mahogany planks and boards of a superior quality"; and, in the same year, W. P. Bartlett, of Salem, "about 7,000 or 8,000 feet (board measure) of very excellent mahogany in logs."

New York alone could have supplied large manufactories with mahogany. At the beginning of the nineteenth century, some of the announcements in the papers include: 44 logs of mahogany, 1801; 35,000 feet; 30 feet Honduras; 80,000 feet prime mahogany in logs and planks, 6 tons real Campeachy, and 14 of Nicaragua wood, 1802. In 1804, 150 pieces of ebony wood came in; and, in 1806, 179 sticks of cabinet-wood for cabinet-makers.

Instances could be multiplied *ad lib.* However, sufficient evidence of the plentifulness of mahogany here has been already supplied by the stocks of native cabinet-makers. It would seem that there was a valid objection to mahogany furniture made abroad. In 1789, Wanzey writes:

"I was told the air at New York is so dry as to crack mahogany furniture brought from England, unless the wood was seasoned there first."

In Alexander Hamilton's *Report on Manufactures*

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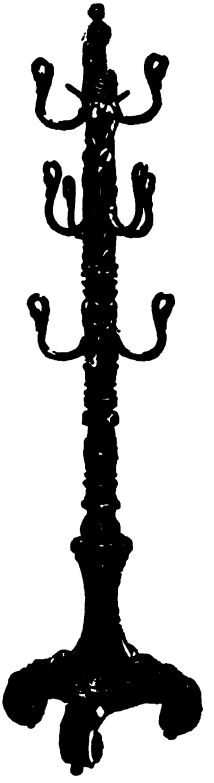
(1791), we read: "Cabinet-wares are generally made little, if at all, inferior to those of Europe. Their extent is such as to have admitted of considerable exportation. An exemption from duty of the several kinds of wood ordinarily used in these manufactures seems to be all that is requisite by way of encouragement."



MAHOGANY
PORTE-MANTEAUX
From New Orleans.
See page 605.

The native woods used by the American cabinet-makers have been fully exemplified in the inventories of these craftsmen. The Duke de la Rochefoucauld-Liancourt notes (1795–'7):

"From the mill I crossed the river and the woods to dine with Dr. Warton, who resides about a mile from Wilmington, on the road to Philadelphia. The most common trees in these woods are the oak, the chestnut, and the hickory. Cedars, known in England by the name of Virginian, are likewise found in abundance; also Scotch pine trees, Lord's pines and firs. The cedar wood is commonly used for supporters to the rails with which the fields are enclosed. The houses are also covered with planks of cedar. . . . There were eight of us at dinner; everything which we used was the produce of his own (Dr. Warton's) farm: even the table cloth, which was fabricated of the flax grown on his own grounds, and the table, which was made of a very beautiful wood, cut on his own estate, as smooth and finely veined as mahogany. . . . The woods in the States of Delaware and Maryland produce no other trees than are found in

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Pennsylvania and Virginia. Oaks of every species abound in them, many of which are large and compact in the grain. They are used in carpenter's work, and furnish a great article of exportation. The black walnut tree, which also abounds in these woods, is much used by cabinet-makers, and makes beautiful furniture."

Ira Allen in his *History of Vermont* (1798) mentions the butternut tree as being used for wainscoting and says the white, the black, the red and the swamp oak are "all useful in civil and nautical architecture."

Timothy Dwight (1810–1811) notes that in New England the "Black Birch is used for furniture of various kinds," and says, "the wood of the Butternut is very handsome in furniture."

The mahogany desk after the Sheraton style, given on page 601, belonged originally to Mrs. Joshua Grainger Wright, of Wilmington, N. C., and is now owned by her great-grandson, S. M. Boatwright, Esq., of that city. The little drawers and pigeon-holes at the top are placed behind a tambour shutter. Another instance of tambour work occurs in a sideboard on page 498. It may be interesting to quote here Sheraton's own definition:

"Tambour tables, among cabinet-makers, are of two sorts—one for a lady or gentleman to write at; and another for the former to execute needlework by. The Writing Tambour Tables are almost out of use at present, being both insecure and liable to injury. They are called Tambour from the cylindrical forms of their tops, which are glued up in narrow strips of mahogany and laid upon canvas, which binds them together, and suffers them, at the same time, to yield to the motion their ends make in the curved groove in which they run, so that the top may be

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brought round to the front, and pushed at pleasure to the back again, when it is required to be open. Tambour Tables are often introduced in small pieces of work when no great strength or security is required."

The number of native workmen was very considerable. In 1789, the Boston *Directory* contains the following names of those engaged in various branches of furniture manufacture:

DESK

Owned by Mrs. Joshua Grainger Wright, now by her great-grandson, S. M. Boatwright, Esq., Wilmington, N. C. See page 600.

Jos. Adams, Geo Acres, Thomas and Rich. Bright, Samuel Blake, Moses Bass, Jno. Bright, George Bright, Wm. Callender, Thomas Carter, John Cogswell, Wm. Dogget, Wm. Doak, Alex. Edwards, Joseph Francis, Moses Grant, Abm. Hayward, John How, Simon Hall, Jno. Jarves, Seth Kingman, John Larkin, Martin T. Minot, Benj. Page, Ebenezer Ridgeway, John Simpkins, Samuel Stafford, Josiah Simpson, Thomas Sherburne, John Skilling, Ziphion Thayer, Isaac Vose, Ebenezer Waters.

Seven years later, we find the following additional names:

Samuel Adams, E. Breed, W. Bright, Thomas Bright, Josiah Burnstead, James Campbell, Edw. Cary, Thomas Down. Thomas Foot, John Forrest, Jesse Foster, Guild &

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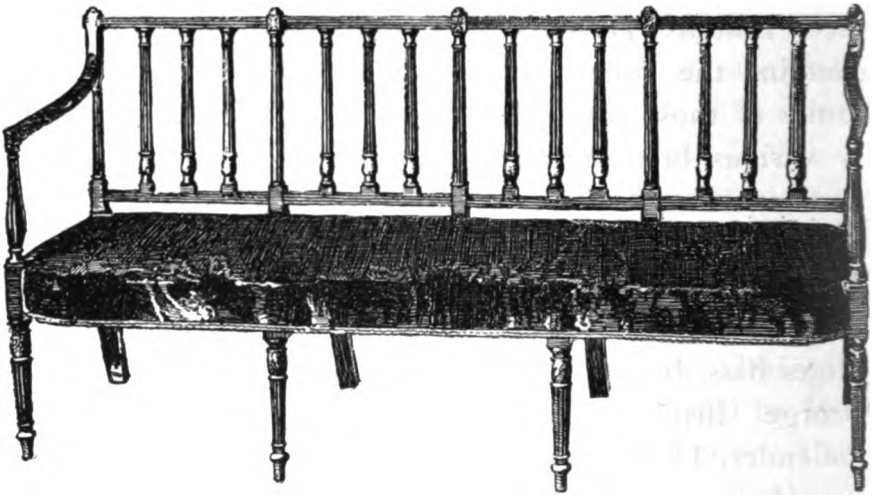
Adams, Hall & Bisbe, Edw. Hall, Sewel Hall, John Hayward, Edmond Hay, David Hendrick, John Holland, Thomas Howe, Howe & Alexander, James Kelsa, Eb. Knowlton, Elisha Leanard, Thomas Lilhi, Thomas Lucas, Wm. M'Donald, Thomas Needham, John Orr, Orr & Sewall, Edw. Q. Richards, Wm. Seaver, John Seymour,



SOFA IN THE SHERATON STYLE

Owned by Stephen Girard; now in Girard College, Philadelphia. See page 590.

Simeon Skilling, Samuel Skilling, Ebed. Sprague, Samuel Stone, Stone & Alexander, Vose & Todd, Moses Ward, Nath. Warner, Edward Waters, Thomas Wilkinson.

In 1796, the Baltimore cabinet-makers were:

William Brown, Alexander Brown, Walter Crook, James Davidson, Henry Davy, William Elvves, Jean Gainnier, William Harris, Hicks & Law, Gerard Hopkins, William Hornby, Gualter Hornby, John James, Samuel James, Isaac Johns, Samuel Lee, Charles Linderberger, James Martin, Thomas McCabe, John Moreton, William Patteson, Warwick Price, William Sellers, Sim-

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mund & Crook, Thomas Weatherstrand, and Wilkinson & Smith.

The Windsor-chair makers were John Allvine, Jacob Cole, Caleb Hannah, Reuben League, John Miller, and John Oldham; Richard Sweeny, John Earman, and Cole & Brothers were chair-makers. Barroux & Poirrier were upholsterers; William Farris, looking-glass carver and gilder; Hand & Barber, portrait painters, gilders and glaziers; and James Smith & Co., picture-frame makers, gilders and carvers.

In 1810, the cabinet-makers were: W. Camp, Walter Crook, Henry Davy, Charles Demange, John Denmead, Edward Dorsey, Aime Dubois, William Freeman, Francis Guignard, Thomas Hines, Walter Hornby, Nathaniel Hynson, Michael Jenkins, Anthony Law, Christian Looky, James Merriken, Samuel Minskey, John Morton, John Parr, Samuel Passmore, William Patterson, William Philips, Thomas Poe, W. Price, Edward Priestley, John Reid, William Seller, Andrew Simmons, Mr. Stevenson, Peter Stitcher, John B. Taylor, Lambert Thomas, Samuel West, Peter L. White, Joseph Wilson, and Charles Yager. The chair-makers were: George Cole (also spinning-wheels), John Coleman, William Cornthwait, Thomas Crow, Jacob Dailey, Robert Davidson, John Ehrenman, Robert Fisher, Alexander Ingram (also painter), John King, John Oldham, Thomas Oldham, Jacob Oldham and John Simonson. Edward Latham and Francis Younker were fancy chair-makers. The carvers were: John Brown, L. Churchill, William Garnous, John McCready, John McGoldrick, and George Smith (also a gilder). Ferrai & Dupin had a looking-glass and picture store. Mary Hill and Eliza Willis were upholsterers, both on Charles Street.

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In 1803, the cabinet-makers of Charleston were:

John Artman, Patk. Burk, Jas. Clark, Charles Desel, John Douglas, Jas. Duddle, Hance Fairley, Wm. Gappin, Thos. Hemmett, Henry Julian, Geo. Horlbeck, John Hutchinson, Jeremiah Hutchinson, Hutley & Wood, —— Lloyd, Wm. Martin, John Marshall, Philip More, Michael Muckinfuss, Joshua Neville, Ben. R. Porter, Edw. Postell, John Prentice, Lawrence Quackinbush, Wm. Reside, Wm. Roberts, Jacob Sass, Jacob Thom, Wm. Thompson, Wm. Walker, Thomas Wallace, John Watson, Charles Watts, John Welsh, John Wilson, and John A. Woodhill.

The first New York *Directory* (1786) contains the following names:

Thomas Ash, Windsor chair-maker; B. Barker, watch and clock-maker; J. Brower, upholsterer; Nicholas Carmer, cabinet-maker; Daniel Cautant, Windsor-chair maker; William Ellison, joiner; Richard Green, painter, gilder, glazier and colourman; Peter Garbrane, turner and umbrella-maker; M. A. Gib, painter and glazier; R. Kipp, upholsterer; Lecock and Intle, Windsor-chair maker; William Mooney, upholsterer; Robert Montgomery, watch and clock maker; William Platt, paper-hanger; Pearsall & Embree, watch and clock-makers; Henry Ricker, cabinet-maker; Stephen Sands, clock and watch maker; J. Shelly, chair-maker; V. Telyan, chair-maker; and Richard Wenman, upholsterer.

In 1789, the cabinet-makers were: Alexander Anderson, Samuel Bell, Thomas Burling, Robert Carter, Robert Crookshank, Walter Degrew, Alexander Dunn, Thomas Fanning, James Frame, Gifford & Scotland, William Kidson, Isaac Nichols, Lewis Nichols, H. Ricker, James Ronalds, Thomas Timpson, George Titler, Thomas

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Wallis and Charles Watts, the latter also musical instrument maker. There were nine Windsor-chair makers, and ten other chair-makers.

The upholsterers were: Battow, Brower, John Brown, John Byles, Richard Kipp, jr., Richard Lloyd, John Post, John Rickey, John Sanxay, James Van Dyck, and Richard Wenman. Isaac Steymets was an embroiderer; and Lawrence Lacey was a "mahogany sawer."

A carved mahogany *porte-manteaux*, or clothes-rack, with branches ending in swans' necks, appears on page 599. It is probably about the same date as the sofa on page 649. This piece comes from New Orleans.

The mahogany chest-upon-chest, with original brass escutcheons and key-plates, and the Heppelwhite chair facing page 600, are owned by the Rev. John Sparhawk Jones, Philadelphia. The first is a piece originally owned by the Sparhawk family (see page 334).

A china cabinet, which, like the bookcase on page 617, contains inlaid medallions of the eagle and stars, which determine its period, is represented on page 607. In this example, these ovals occur above the legs. The cabinet for china is a part of this piece of furniture resting upon the back of the table and steadied by two tapering front legs. The chair, also of mahogany, is a Chippendale pattern. These pieces belong to William B. Willson, Esq., Baltimore, Md.

The table represented on page 629 is chiefly interesting on account of the slab, which is of slate surrounded with an inlaid Chinese design. It was originally a writing-table for a merchant and was brought into this country on one of George Crowninshield's Salem vessels during the war of 1812, when privateering was not considered

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illegal in this country. It was inherited by Mrs. Edward C. Pickering, Observatory, Cambridge, Mass.

In 1818, Henry B. Fearon, who visited America to report conditions here to prospective emigrants, gives an interesting account of the state of the cabinet-makers' business in New York:

"The timber, or (as the term is here) lumber yards are not on that large and compact scale with which, in England, our friends C—— and M—— are familiar. Mahogany yards are generally separate concerns. Oak boards are this day £5-12.-6. per thousand feet. Shingles (an article used instead of tiles or slates), £1-2.-6. per thousand feet, to which is to be added a duty of fifteen per cent. Honduras mahogany is five-pence halfpenny to seventeen pence farthing the superficial foot; and St. Domingo, ninepence three farthings to seventeen pence, halfpenny. Mahogany is used for cupboards, doors, and banisters, and for all kinds of cabinet-work. Curl maple, a native and most beautiful wood, is also much approved. Veneer is in general demand, and is cut by machinery. Chests of drawers are chiefly made of St. Domingo mahogany, the inside being faced with boxwood: shaded veneer and curl maple are also used for this purpose. I would remark, that the cabinet-work executed in this city is light and elegant—superior indeed, I am inclined to believe, to English workmanship. I have seen some with cut-glass instead of brass ornaments, which had a beautiful effect." [It is interesting to find contemporary testimony of the introduction of glass handles on furniture, as they were novel to Mr. Fearon, and he evidently was not ill-informed on the general subject of cabinet-making. This notice would seem to establish the fact that glass handles were an Ameri-

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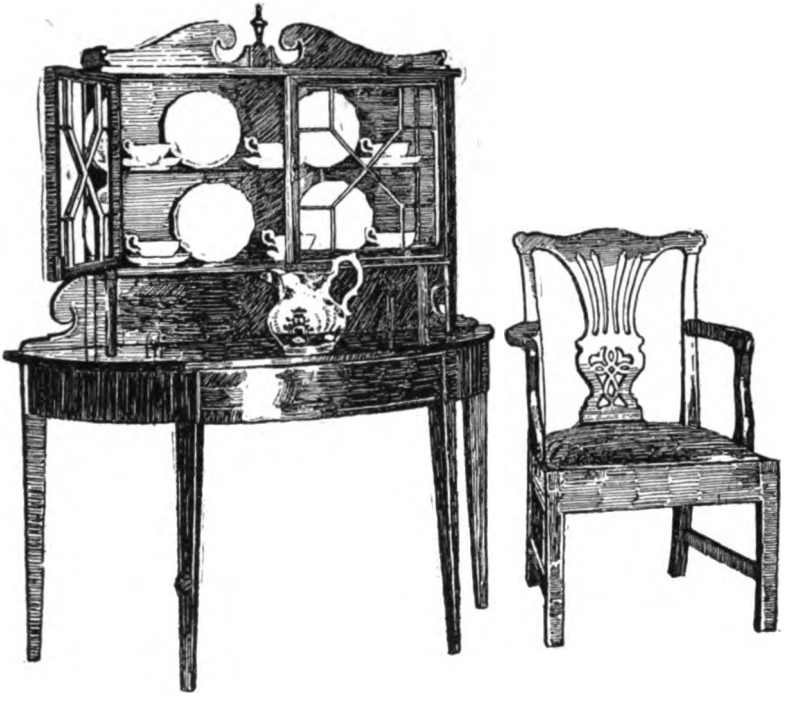
can innovation. Examples of furniture on which they occur are given on page 608, and facing page 608. The first is a large sideboard of dark mahogany belonging to Mrs. William Young, Baltimore, Md. The capitals and



CHINA CABINET AND CHAIR
Owned by William B. Wilson, Esq., Baltimore, Md. See page 605.

bases of the columns and the feet are enriched with brass. Upon this piece of furniture stands an array of exceptional old family silver that belonged to the Gilmors of Maryland. The other, a handsome mahogany chest of drawers and dressing-table, preserved in the rooms of the Albany Institute and Historical and Art Society, is somewhat similar in design to the one facing page 144. This, however, is more elaborate, being decorated with brass work of very delicate chiselling. The scroll supports of

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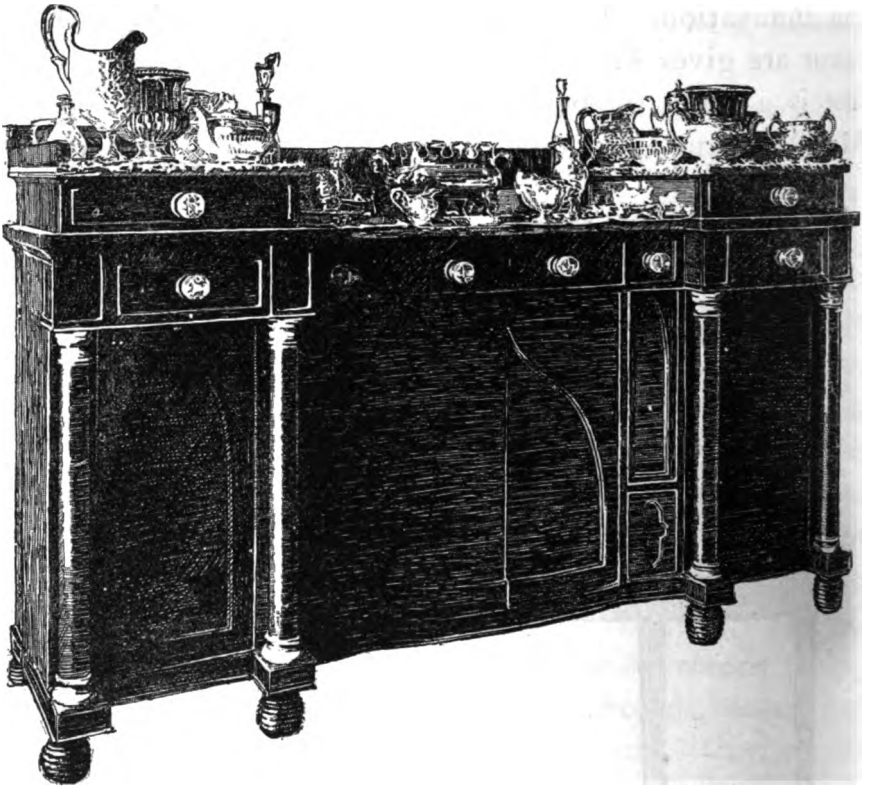

MAHOGANY SIDEBOARD

Owned by Mrs. William Young, Baltimore, Md. See page 607

the mirror are gilded, but chiselled brass appears on the bases and capitals of the columns. A more beautiful *ormoulu* mount decorates the long round drawer above the two large drawers, and a finely chiselled brass crescent is placed above each of the six crystal knobs. The latter were probably later additions.]

Mr. Fearon continues: "The retail price of a three feet six-inch chest of drawers, well-finished and of good quality, is 3£. 16s. 6d.; of a three feet ten, with brass rollers, 5£. 8s. A table, three feet long, four and a half wide, 3£. 7s. 6d.; ditto with turned legs, 4£. 5s. 6d.; three and

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MAHOGANY CHEST-OF-DRAWERS AND DRESSING-TABLE

Owned by the Albany Institute and Historical and Art Society. *See pages 607-8.*

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MAHOGANY CHEST-OF-DRAWERS

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a half long, five and a half wide (plain), 3£. 12s.; ditto, better finished, 4£. 10s.; ladies' work tables (very plain) 18s. Cabinet-makers' shops, of which there are several in Greenwich-street, contain a variety, but not a large stock. They are generally small concerns, apparently owned by journeymen, commenced on their own account. These shops are perfectly open, and there is seldom any person in attendance. In the centre a board is suspended with the notice 'Ring the bell.' I have conversed with several proprietors: they state their business to have been at one time good, but that there is now too much competition.

"Chair-making here, and at the town of Newark, ten miles distant, is an extensive business. The retail price of wooden chairs is from 4s. 6d. to 9s.; of curl maple with rush seat, 11s.; of ditto with cane seat, 13s. 6d. to 1£. 2s. 6d.; of ditto, most handsomely finished, 1£. 9s.; sofas, of the several descriptions enumerated above, are the price of six chairs. I have seen in parlours of genteel houses, a neat wooden chair, which has not appeared objectionable, and of which the price could not have exceeded 9s. Cabinet-makers, timber-merchants, and builders complain—they all say that their trades have been good, but that there is now a great increase in the numbers engaged, and that the times are so altered with the merchants that all classes feel the change very sensibly. These complaints I believe to be generally well-founded; but I do not conceive the depression to be equal to that felt in England. I would also make some deduction from their supposed amount of grievances. When did you ever know a body of men admit, or even feel, that they were doing as much trade, as in their own estimation they ought? or who did not think that there were too many in their particular branches? Every

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individual desires to be a monopolist, yet no wise legislator would ever exclude competition.

"A good cabinet-maker, who should have no more than an hundred pounds after paying the expenses of his voyage, would obtain a comfortable livelihood; as would also an active speculating carpenter or mason, under the same circumstances. A greater amount of capital would, of course, be more advantageous."

Curl, or curled maple, of which Mr. Fearon speaks with such enthusiasm, is used with great effect as pillars upon a chest-of-drawers facing page 616, that is composed of dark mahogany. The capitals of the pillars are delicately carved. The piece belongs to Mrs. Charles S. Fairchild in New York. On the same plate is represented another chest-of-drawers, also mahogany, owned by Mrs. Henry Wysham Lanier. This is handsomely carved with pineapples and leaves. This model came into fashion about 1820. The front of the top drawer frequently let down and revealed a desk. This probably was the way in which the word *bureau* gradually came to include a chest-of-drawers even when it contained no desk. We find the following advertisements in the American papers:

"French dressing-bureau and toilet-glass (1823), French dressing-bureaus, ladies' dressing-tables, a 'toilet bureau,' 1823; French pillar and column bureaus with toilets complete, 1824; ladies' writing secretaries and dressing-bureaus, dressing toilets with glasses, 1824; a wardrobe with centre dressing-bureau, toilets with hanging wardrobes, 1826; ladies' superb dressing-bureaus and toilets with glasses, 1826."

The mahogany dressing-glass on page 611 belonged originally to Miss Elizabeth Van Rensselaer, and is dated

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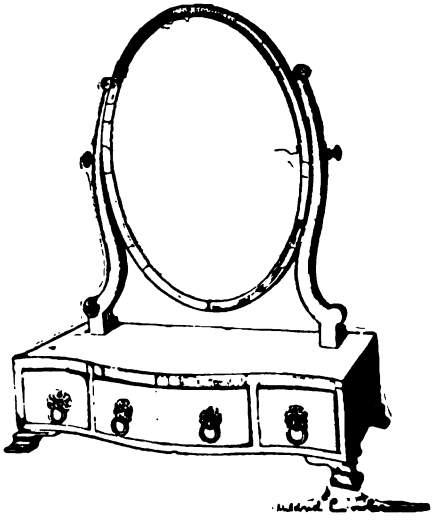
on the back 1786. The handles are lion's heads and mouths holding a ring, and are probably original. This is now in the Glen-Sanders house, Scotia, N. Y.

In 1820, De Witt Clinton, writing from Canandaigua, says: "All wood that is susceptible of a fine polish will make good furniture, and where the texture is compact and the grain fine and concentrated, a polish can be made, an almost invariable accompaniment. I have been not a little surprised at the extravagance of the Americans in importing mahogany, satinwood, etc., for cabinet work, when they have as good, if not better, materials at home. I find cabinet-makers in full employ all over this country, and it is an occupation which deserves encouragement. . . . . It adds greatly to our comfort to sit down at a table which reflects like a mirror—and I always judge of the housewifery of the lady of the mansion by the appearance of the sideboard and tables. But to return to my subject.



DRESSING-GLASS

Owned originally by Elizabeth Van Rensselaer and dated 1786; now in the Glen-Sanders House, Scotia, N. Y. See above.

"I went yesterday to a cabinet-maker's shop, and I was surprised at the variety and elegance of the furniture, chairs and sideboards, tables, book-cases and bureaus, of walnut, maple and wild cherry, which would, with a competent polish, excel the furniture made of imported wood."

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Philadelphia was at least equal, if not superior, to any other American town in the manufacture of household goods. Her stoves and Windsor chairs were especially renowned. Even in Boston, in 1787, we find a certain Ebenezer Stone advertising: "Green Windsor chairs of all kinds equal to any imported from Philadelphia. Chairs taken in and painted. N. B. English and West India goods taken in payment."

In 1785, the cabinet-makers of Philadelphia were as follows:

Joseph Allen, William Bromewell, Thomas Brown, Isaac Barnet, Thomas Bowen, Bartholomew Baker, Bryan and Nicholson, Samuel Claphamson, Adam Cressmon, John Douglass, Kearns Dowling, Joseph Dilvan, David Evans, Elfrith and Clarke, Josiah Elfrey, John Easther, William Edward, Alexander Frazer, Ford and Aitken, Christian Fox, Conrad Feerman, Jonathan Gostellow, Thomas George, Daniel Hayes, Edward Hargery, Christian Kearne, Leonard Kislar, John Kreider, Peter Lesler, Nicholas Lloyd, Benjamin Lyndall, John Meyers, William Moore, John Miller, Richard Palmer, William Rigby, George Shaw, John Savidge, Samuel Sime, John Townsend, Thomas Tuft, Daniel Trotter, Sr. and Jr., Francis Triemble, Andrew Vowiller, John Webb, Sr. and Jr., James Watkins, Jacob Wayne, Sr. and Jr., William Wayne, Sarah Williams, Jacob Winnemore, and Samuel Walton.

The Windsor-chair makers were: William Coxe, Ephraim Evans, Benjamin Freeman, John Litchworth, Thomas Miller, Jacob Martin, John Sprowsan, Frances Trumble, William Weddifield, Wear and Cubbin, and John Willis. Chair-makers were George Burford, Ridding Cobly, Paul Hover, Robert Jones, Davenport Mar-

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riot, wheel and chair-maker; William Savery, and Joseph Trotter. John Elliott was a looking-glass and medicinal merchant, and James Reynolds, a carver and gilder.

At this date, the trade was so important that a publication called *The Journeymen's Cabinet and Chair-makers' Philadelphia Book of Prices* was issued. From the second edition (1795), if we extract some of the detailed prices, we can form a very clear idea of the work that local cabinet-makers produced. It will be noticed that, although Heppelwhite's book had been out only six years many of the descriptions apply to his designs.

EXTRA PRICES FOR SATTIN AND OTHER WOODS

	£. s. d.
All work either solid, or veneerd with Sattin or Manilla-wood, to be extra in the pound from Mahogany calculated with all the work on it except bantry, .	0–2–6
Safico or Havannah, " " " .	0–3–0
King, tulip, rose, purple, snake, zebra, Alexandria, panella, yew, maple, etc., ditto, etc., ditto, ...	0–4–0
The joints in the same to be paid the same as Mahogany, ...	
All Pine work deduct in the pound, . .	0–2–6
Cedar Clothes Shelves or drawers to be extra from poplar or gum, each . .	0–0–6
When the inside of furniture of Secretary drawers is made of Cedar, to be extra in the Shilling, ...	0–0–2
A cornice frame made to take to pieces for packing for bookcases, &c., extra, .	0–2–6
ditto for a Library, etc., . . .	0–5–0
Common or Miter Clamping when morticed to be double, the price of clamping with a groove.	

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PRICE OF PUTTING ON BRASS WORK	£. s. d.
Common casters, each	0–0–2½
Letting in the plate of ditto,	0–0–1
Socket, castors when the legs are tapered to fit in per set,	0–1–2
Ditto when the legs are shoulder'd	0–1–5
Ditto on table claws, each castor,	0–0–6½
Iron or brass rollers at per pair,	0–0–8½
Fitting on a drawer lock,	0–0–8½
Ditto a Box lock,	0–1–5
Letting in the plate of ditto,	0–0–2½
Common handles, each, or rings,	0–0–2½
Letting in the nuts, each	0–0–2½
Putting on a patent Lock, extra from Common ditto,	0–2–0
Lifting handles, each pair,	0–1–4
Socket rings, each,	0–0–5½
Pendant rings, each,	0–0–1
Letting in Escutcheon, each,	0–0–2½
Fixing on Center quadrants, each,	0–3–6
Letting in plates for rods in the top of sideboards, each plate,	0–0–8
A triangle on a pillar and claw table, or stand,	0–0–5
Ditto when four claws,	0–0–6
Making Holly Escutcheons, each	0–0–5
Ditto Ivory, each	0–0–10

BEDSTEADS	
A Cott Bedstead,	0–10–0
A low popular ditto with four screws,	0–13–0
If with eight screws, extra,	0–2–0
If Button-wood, extra,	0–1–6
A field Bedstead of Poplar, the roof sloped each way,	1–0–0
If Button-wood, extra,	0–2–0

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	£. s. d.
Plinthing each post, ...	0–1–0
Therming each post out of the solid, .	0–1–10½
A plain high post poplar bedstead, the posts turned at the bottom part, .	0–18–6
If Button-wood, extra, ...	0–2–3

LOW CASE OF DRAWERS

Owned by Miss Susan Pringle, Charleston, S. C. See page 622.

A plain Mahogany high post bedstead .	1–4–6
A Mahogany field bedstead, sloped roof,	1–7–0
Plinthing each post, ...	0–1–6
Therming each post out of the solid, .	0–2–3
An Ogee roof for field bed, extra from sloped, ...	0–5–0
A circular roof from ditto extra from sloped, ...	0–4–0
Making a sloped roof separate from bedstead, ...	0–6–0

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	£. s. d.
Each pully in rails of high post bedstead,	0–0–3
Each Astragal miter'd round the posts above the framing, . . .	0–1–0
Cornices to be paid for according to time.	
Each inch longer than 6 feet and wider than four feet between the joints, .	0–0–2
Reeding a pair of posts, 5 reeds, each post	0–11–0
Ditto with 7 reeds in Ditto, . . .	0–14–0
Ditto with nine reeds, ...	0–17–0
Ditto with eleven reeds, . . .	1–0–0
Ditto with 13 reeds, ...	1–2–0
For the price of fluting posts (see table of Ditto).	
Colouring and polishing a high post bedstead, ...	0–4–1

CHAIRS

A plain Bannister chair cover'd over the rail, either block'd or braced, no holes in the bannister, straight seat, no low rails, ...	0–11–9

EXTRAS

Each hole in the bannister, . . .	0–0–2½
Each ditto in the top rail, . . .	0–0–4
Each hole in upright or cross splatts, .	0–0–2½
Each scroll in the bannister, . . .	0–0–1
Each scroll in upright or cross splats, .	0–0–1
Each scroll in top rail or back foot, .	0–0–2½
Each square in bannister or splatts, .	0–0–1
Each ditto in the top rail or hollow, to form a break, ...	0–0–2
Each nail'd block in corner of chair seats extra from common blocks, . .	0–0–2
A serpentine or circular front, . .	0–0–6
Sweep side-rails, ...	0–1–0

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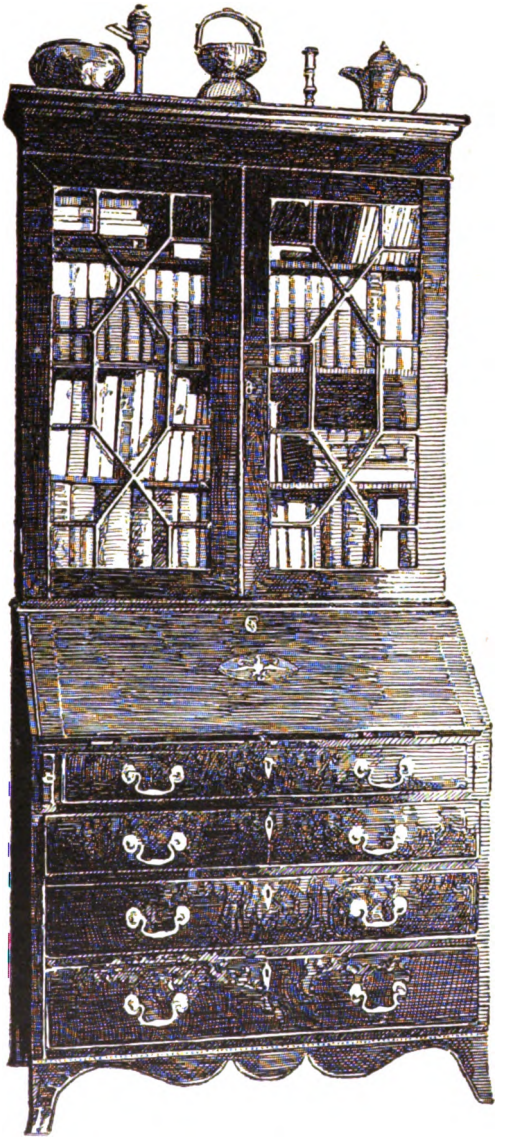

BOOKCASE AND SECRETARY

Owned by R. T. H. Halsey, Esq., New York. See page 623.

	£. s. d.
A loose seat straight, ...	0–3–0
Ditto with circular front, . . .	0–4–0
Ditto with serpentine, ...	0–5–0
If with sweep side rails, extra, . .	0–1–3

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	£. s. d.
Low rails to Ditto, ...	0–3–9
If no back rail deduct, ...	0–0–9
Veneering the back side of each rail, .	0–0–3
Ditto the top edges of each, . . .	0–0–2½
Each slip between the back feet with a bead on each side, ...	0–0–2½
Ditto a toad back moulding, . . .	0–0–3½
Tonguing each stay rail together, in chairs,	0–0–4
If dovetailed, ...	0–1–0
For tapering, plinthing, therming, moulding, or panneling the feet (see tables of Ditto).	
Sawing out back feet of 1½ stuff, each cut	0–0–2½
Ditto of 2 inches, each Ditto, . .	0–0–3
Ditto " 2½ inches, each Ditto, . .	0–0–6½
" " 3 inches, " " . .	0–0–4
" front feet, each cut, . . .	0–0–1
Sawing seat serpentine front, rails, each cut, ...	0–0–3
Ditto a circular front or sweep side rails, each cut, ...	0–0–2½
Ditto a circular front with hollow corners,	0–0–3½
Mortising the back feet through, each chair, ...	0–0–6
A splatt back chair with three cross splatts, made for stuffing over the rail, . .	
Straight seat, no low rails, . . .	0–13–0
Sawing out each top rail or splatt, . .	0–0–2½

A SPLATT BACK CHAIR

Honeysuckle pattern, made for stuffing over the rail, straight seats, no low rails,	0–14–6
A Heart back stay rail Chair, with a bannister and two upright splatts, straight seat, made for stuffing over the rail, no low rails, ...	0–15–8

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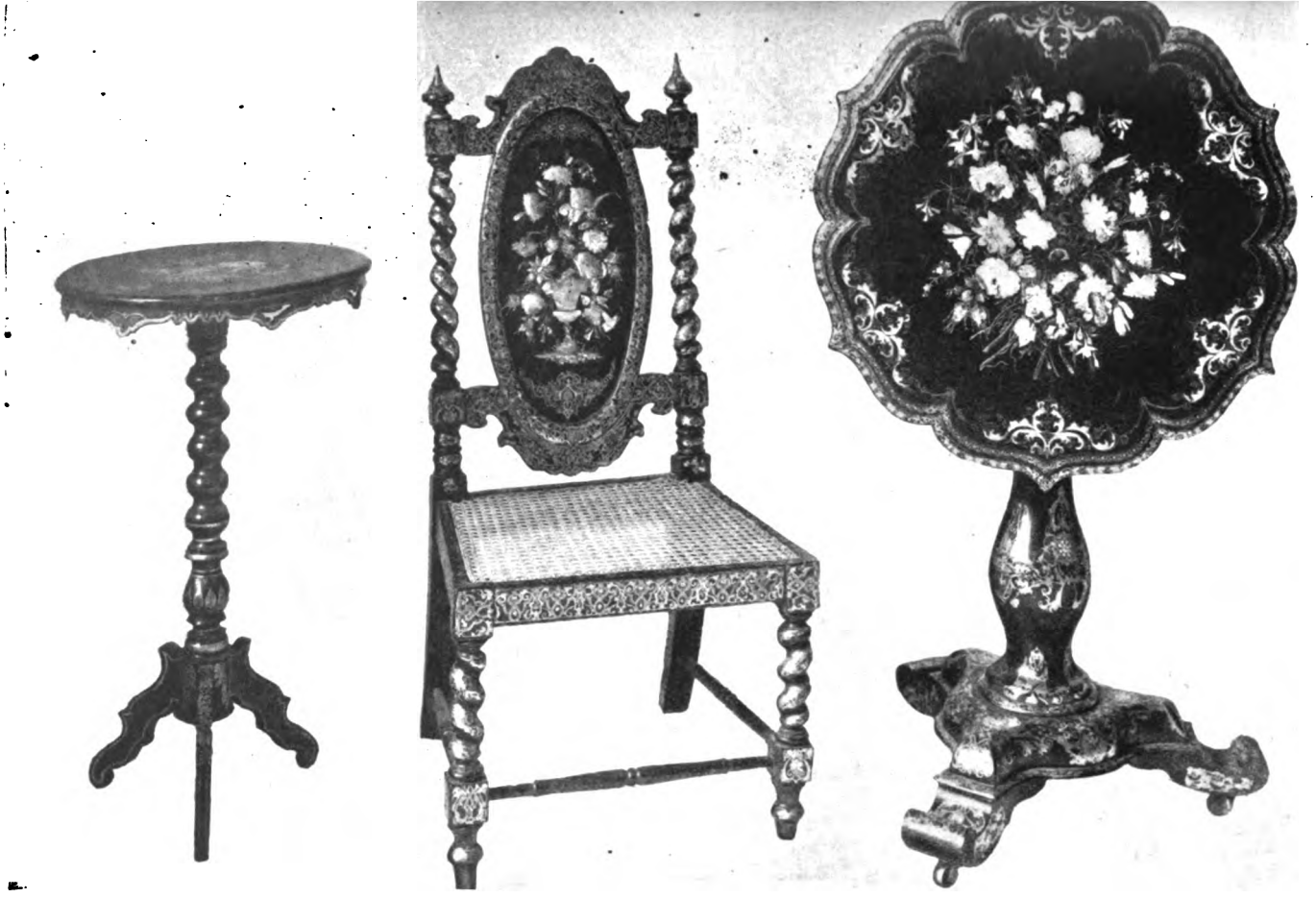

CHAIR AND TWO TABLES

Owned by the Corning family; now in the rooms of the Albany Institute and Historical and Art Society. *See page* 581.

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CARVED MAHOGANY CHAIR AND CELLARET

Owned by Mrs. Andrew Simonds, Charleston, S. C. ***See page 622.***

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A STAY RAIL CHAIR

	£. s. d.
With serpentine top rail and five upright splatts, straight seat made for stuffing over the rail, no low rails, . . .	0–16–0
Rounding the back side of each splatt, .	0–0–2
With three upright splatts, straight seat, made for stuffing over the rails, no low rails, ...	0–16–6

A VASE BACK STAY RAIL CHAIR

With serpentine top and three upright splatts, or bannister in Ditto, straight seat made for stuffing over the rails,	0–15–6

A SQUARE BACK CHAIR

With a hollow cornered top rail and straight seat, three upright splatts, a bannister in ditto made for stuffing over the rail, ...	0–15–0

A SQUARE BACK CHAIR

With straight top and stay rail, three upright splatts, straight seat, made for stuffing over the rail, . . .	0–14–0
If the top and stay rail are sweeped in the front, extra, ...	0–0–4
If the above is made with a long vase splatt in the middle, and an arch in the top rail to be extended between two outside splatts, extra, . . .	0–0–9
Diminishing each back foot with a hollow front, the seat rail up extra from plain taper, ...	0–0–2

ELBOWS FOR CHAIRS

The old scrolled elbow, . . .	0–10–6
Plain twisted ditto, ...	0–11–6
Plain elbows, ...	0–9–6
Moulding the elbows, ...	0–3–0

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	£. s. d.
French elbows for straight side rail, the elbows mortised on stump of front foot,	0–13–6
If to sweep side rails extra, . . .	0–3–0
A close stool in an elbow chair, . .	0–7–6
For extra depth of framing and scrolling the rails, ...	0–3–0

EASY CHAIRS

An easy chair frame, plain feet, no low rails, ...	1–5–0
A Commode front, ...	0–1–0
A Close stool in ditto, ...	0–7–6
A fram'd seat extra, ...	0–2–0
Plowing and tonguing ends of loose seat,	0–0–9
Square clamping, Ditto, . . .	0–1–5
Low rails to ditto, ...	0–4–0

SOFAS AND EXTRAS

A plain sofa with six feet, no low rails, six feet long, with fast back, . . .	1–8–0
Each inch longer, ...	0–0–2½
A sweep front rail, ...	0–2–0
A sweep top rail, ...	0–0–9

A SQUARE BACK MAHOGANY SOFA

Five feet long, with six feet to ditto, no low rails, straight seat, . . .	1–10–0
A sweep front rail with hollow corners, .	0–3–6
If with a hollow corner'd top rail, . .	0–3–9
An arch in the top rail to answer the arches in square back chairs, extra from straight, ...	0–2–6
Plain mahogany elbow to ditto, . .	0–11–6
Each inch longer than five feet, . .	0–0–2½

CABRIOLE SOFA

A Cabriole sofa five feet long with plain feet, no low rails, ...	2–1–0

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	£. s. d.
Each inch longer, ...	0–0–4
Tapering, plinthing, therming, moulding, etc., see plain bannister chair.	
Planting mahogany on top edge of back,	0–8–3

MAHOGANY CHEST OF DRAWERS
In the house of Mr. Charles R. Waters, Salem. See page 623.

Running the mouldings on ditto, . .	0–9–0
A crossband and astragal round front and ends, ...	0–9–3
An astragal above the band extra, . .	0–3–9
Low rails to ditto, ...	0–1–10
Polishing all backs of chairs with wax to be paid for according to time.	

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The mahogany chair facing this page has a back of graceful design richly carved, and belongs to the early Chippendale school (see pages 148 and 447), but the legs and feet are peculiar, ending in the dog's claw, above which the hair is indicated. The line of the leg is quite different to the cabriole spring, and the arms are also less bowed than in the ordinary Anglo-Dutch model. This criticism also applies to the model of the cellaret, or wine-cooler at its side. This is also of mahogany bound with three heavy brass bands. The carving of the legs and the base as well as the large daisy on the top of the cellaret is carefully executed. These pieces belong to Mrs. Andrew Symonds, Charleston, S. C. So much has been said regarding the case of drawers so often erroneously called "high-boy" and "low-boy" (see page 342), that a description of the one on page 615 belonging to Miss Susan Pringle, is unnecessary. We may call attention to the fact that this has but two drawers and simple early hoof feet which generally characterize these specimens. The ring-handles of brass belong to a later period.

Bookcases before the Revolution were generally large. In the Charleston *Morning Post*, July 27, 1786, we learn: "To be sold by public auction. . . . A very complete bookcase, 8 feet wide and 9 feet high; the upper part in three pieces, kept together by a beautiful cornice. For taste, elegance and workmanship, this piece is not exceeded by any in the State."

The above mentioned bookcase was doubtless similar to the one that appears on page 150, the dimensions of which are 8 ft., 4 in. long; 11 ft. high; 2 ft., 4 in. deep; and the upper portion, 7 ft. 9 in. high.

Christian, cabinet-maker, 35 Wall Street, has, in 1814,

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"a superior library case, 8 feet long, by 9 feet, 6 inches high."

A bookcase—the panes of which are in the style of Chippendale and Heppelwhite—and secretary is represented on page 617. This belongs to R. T. H. Halsey, Esq., of New York. It is of mahogany with simple brass handles. The chief interest of this piece lies in the small inlaid oval in the centre of the flap, representing an eagle surrounded by thirteen stars, which alone shows that it dates after the Revolution and is of native manufacture. This ornament frequently occurs on the legs of card-tables, etc., made after the Federal Government was established.

We have spoken of the change of style from the carved oak period and how the *bombé* shapes became popular (see pages 195, 256, and 405). The picture on page 621 of a mahogany chest-of-drawers in the home of Mr. Charles R. Waters, Salem, Mass., gives an excellent idea of the swelling line that is known as *bombé* (*bomber*; to bulge, to jut out). This piece is decorated with handsome brass escutcheons and key-plates, stands on short cabriole legs, with the eagle's claw holding the ball and has a carved shell at its base.

In judging old furniture, the buyer has to be on his guard against many tricks of the trade. Most of these are directed towards giving an appearance of antiquity to the pieces. The novice should be particularly suspicious of carved oak. Walnut juice is frequently used by dealers to stain oak a deep tone; but oak of moderate age is brown and not black, and much of the blackness, which is only the result of dirt and smoke, can be washed off. New oak can also be darkened by a solution of old iron in hot

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vinegar, after which it is oiled and polished. Worm holes in oak, which contribute to the "antique" appearance, are also "faked." Nitric acid and tiny holes bored with an auger make an excellent imitation of the work of ants and worms. There are many workmen in Europe employed solely in boring such holes in counterfeit "antiques," and Parisian dealers have also been accused of riddling the wood with fine bird-shot and of utilizing worms to do the work. It is also said that furniture which has to be several centuries old is beaten with cudgels and mallets. Sometimes, too, carved oak is roughly coated with white paint, which is dried in the sun and washed with potash, which removes the paint in patches, revealing tempting glimpses of ornate carving. As old carved panels were frequently painted over during the last two centuries, the novice is ready to believe the dealer's tale of a valuable "find." The plainer an oak piece is, the more likely it is to be genuine, for comparatively little furniture of two hundred years ago was richly decorated: sumptuous articles were reserved for the wealthy class. Therefore, the amateur, when buying carved oak, must examine carefully the designs and beware of purchasing, for example, a "German or Flemish piece of the fourteenth century" with Renaissance ornaments; he may well be suspicious of any sixteenth or seventeenth century carving representing Biblical subjects in correct Oriental costume: the figures would appear in such contemporary clothing as the carver was familiar with. It is very important that the amateur collector should study the forms and devices of ornamentation peculiar to different periods and to individual designers. It is only by such acquired knowledge that he will be able to accord a proper or ap-

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BOOKCASE AND DESK

Owned by Mr. Robert A. Boit, Boston, Mass. *See page 582.*

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QUEEN ANNE CHAIRS

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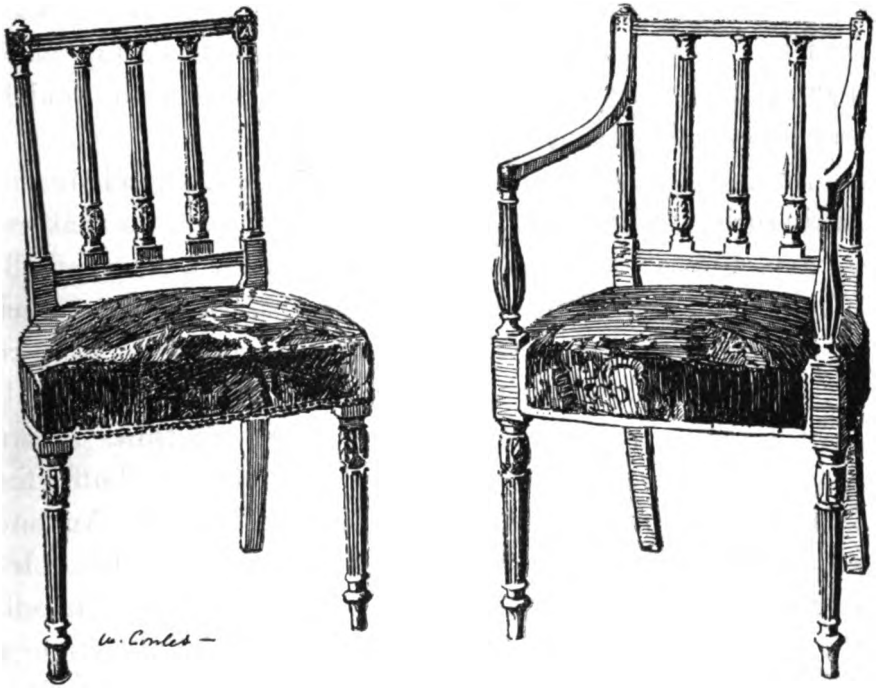
proximate date to any article, while his common sense will afford him protection against unscrupulous dealers' legends. On pages 18-20 a general description of the ornaments and construction of the Elizabethan and Jacobean furni-



CHAIRS IN THE SHERATON STYLE
Owned by Stephen Girard; now in Girard College, Philadelphia. See page 590.

ture has been given, and the pictures given in Parts I. and III. of carved oak, and furniture contemporary with it, will enable the amateur to classify any similar pieces that he may discover. He will also be able to ascertain the proper use of cane, rush, leather and damask for the seats and backs of chairs of this period. He will also note examples of transitional styles (see chairs on pages 4, 65, 69, 101, 184, 186 and 240) that lead to the Anglo-

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Dutch (see chairs on page 277) and the so-called "Chippendale" furniture, referred to on pp. 68, 194, 256 and 276-8, and be enabled to follow the history of that furniture in which the curve forms the outline until the straight lines dominate under Louis XVI. and Sheraton. He will also appreciate that the abused word "Colonial" cannot be applied to any furniture dating after 1776; and that no Heppelwhite and Sheraton models can be called by that name.

If the student desires to attain sufficient knowledge to distinguish infallibly the work of the various great makers, a close study of their own plates is necessary first of all. Chairs or sofas with the characteristic backs of one maker and legs of another; Chippendale carving with Empire ornaments; and Louis Quatorze tables in mahogany will soon have no charms for him. One sometimes sees a somewhat elaborately carved or inlaid mahogany buffet for sale and designated a "Chippendale" sideboard! Anyone acquainted with Chippendale's book knows that his sideboard is merely a table. The intricacy of the design, and the elaborate carving, inlaid or applied work is often a great safeguard against counterfeiting. The skill and time required to reproduce even an ornate Chippendale chair acts as a deterrent. The copies on the market have the most meagre amount of hand carving and the evidences of machine work are discernible. The dimensions given by the original designers are a test that may profitably be applied. Some of these are given on pages 638, 639, 642, 644 and 647.

It is not known that any of the English makers signed the work produced in their own shops. Many of the French *ébénistes* did so: on different pieces in South Ken-

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sington are stamped the names of Riesener, David, Pafret, Carlin, Garnier, Oeben, Pioniez, Denizot, Richter, Joseph, Deloose, Jansen and Cosson. Sometimes the prefix M. E. (*menuisier ébéniste*) occurs. However, even if a piece bore the stamp of T. Chippendale, its genuineness would not thereby be assured, for signatures may be forged as carved dates often are on oak chests.

It must be remembered that Chippendale, Adam, Heppelwhite and Sheraton are almost as much generic terms as Boulle. Adam never made any furniture, and the only authentic pieces of "Adam" are those specially designed for particular rooms. The style, however, was copied by many contemporaries, and it is their productions that may be procured and are still highly prized. The characteristics of Adam furniture and ornaments have been described on pages 465–6. Chippendale has been fully discussed (see pages 441–450). The student must bear in mind that the books of designs brought out by Chippendale, Heppelwhite, Sheraton and others were avowedly intended for the use of the trade, as well as for the delectation of their own patrons. The lists of subcribers to these books include all the principal cabinet-makers of Great Britain, all of whom in consequence would supply their customers with whatever was in demand. Thus Chippendale chairs were made by the thousand, and the only point on which the collector can hope to be certain is whether a given chair is of the Chippendale period. The same applies to Heppelwhite and Sheraton. The latter made scarcely any furniture after the publication of his first book in 1793 (see page 477), but the 140 cabinet-makers who subscribed to that publication undoubtedly made an enormous amount in the dozen years or so before the Empire finally supplanted

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Sheraton. Heppelwhite is usually credited with the heart-back and shield-back chairs, but care must be taken in distinguishing his patterns from one given by Sheraton. The latter's work may often be recognized by an expert in carpentry, for he generally gives most minute directions for construction. Typical instances are as follows:

"As high as the stuffing of the seat a rabbet should be left on the stump to stuff against; which is easily done, as the stump is made smaller above the rail. The cushions on the arms are formed by cutting a rabbet in the arm, or leaving the wood a little above the surface. Some, however, bring the rabbet square down at each end, covering the wood entirely, except a fillet, which is left at the bottom and continues round the cushion."

"Bed-pillars. The pateras which cover the screw heads are on loose panels let into the pillars, and which settle down into a groove at the bottom, by which means they are kept in their place and easily taken out."

Other instances of his detailed instructions occur on pages 478–484 and 650–652.

The lists of materials given on pages 631–637, with the dates and also the cabinet-makers' own instructions, will be of use to the amateur in covering his treasures correctly. Many of the chairs represented show also the proper distribution of brass nails.

We can hardly understand at this day the enormous importance attached to draperies and the graceful festoon. Sheraton introduces it everywhere, especially in his later years; and the Empire furniture, particularly the bed, is dependent upon the tent-like folds and graceful curtains of contrasted colours. The upholsterers vied with each other in producing effects, as the plates in the fashion magazines

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of the day plainly show, yet we find a contemporary critic uttering the following complaint:

"In no part of his profession is the upholsterer more deficient than in the arrangement and in the forms of his

CHINESE TABLE WITH SLATE TOP

Owned by Mrs. Edward C. Pickering, Observatory, Cambridge, Mass. See page 605.

draperies, which arises from the want of an attentive observation of what is easy and elegant; from this deficiency of knowledge we often see silk and calico tortured into every other form than agreeable natural drapery. The mystery and difficulty of cutting-out would vanish did the artist but apply his mind with resolution to conquer his established prejudices: to the workman very little knowledge is usually required beyond cutting out what is usually

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called a festoon, the arrangement, whether for continued drapery or for a single window, forming the principal difficulty; one festoon well and properly cut out will answer for the whole: this difficulty once overcome, a little ingenuity will readily accomplish whatever else may be required.

"I must here observe the utter impossibility of forming tasteful and well flowing draperies of the stiffened materials at present in general use: it is nearly as practicable to throw buckram into easy and graceful drapery as the modern high glazed stiffened calicoes; the stiffening must be dispensed with, or the utmost effort of the artist will be in vain. The pleasantest materials are silk and fine cloth.

"For eating-rooms and libraries, a material of more substance is requisite than for rooms of a lighter cast; and for such purposes, superfine cloth, or cassimere, will ever be the best; the colours, as fancy or taste may direct; yet scarlet and crimson will ever hold the preference."

Another writer complains in 1816 as follows:

"Perhaps no furniture is more decorative and graceful than that of which draperies form a considerable part; the easy disposition of the folds of curtains and other hangings, the sweep of the lines composing their forms, and the harmonious combinations of their colours, produced a charm that brought them into high repute, but eventually occasioned their use in so liberal a degree as in many instances to have clothed up the ornamented walls, and in others they have been substituted entirely for their more genuine decorations, by which the rooms obtained the air of a mercer's or a draper's shop in full display of its merchandize, rather than the well imagined and correctly designed

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apartment of a British edifice: indeed, to so great an excess was this system of ornamental finishing by draperies carried, that it became the usual observation of a celebrated amateur in this way, that he would be quite satisfied if a well proportioned barn was provided, and would in a week convert it, by such means, into a drawing-room of the first style and fashion. So long as novelty favoured the application, this redundance was tolerated; but time has brought the uses of these draperies to their proper office of conforming to the original design, consisting of those architectural combinations that possess a far greater beauty, dignity and variety than draperies are capable of affording."

The materials used for upholstering in the seventeenth century were camak, or camoca, darnix, or dornix, or darneck, perpetuana, kitterminster, or kidderminster, serge, drugget, dimity, calico, camlet, calimanco or callimanco, plush, mohair, paduasoy, horsehair, chaney, or cheney, or china, Turkey-work, green cloth, crimson, worsted, red cloth, red damask, leather, yellow damask, shalloon, say, watchet, serge, linsey-woolsey, searsucker, blue and white cotton, fustian, silk muslin, chintz, Indian calico, tabby, taffety, sarcenet, damask and rateen. Camak has been defined on page 14, and darnix, perpetuana, kidderminster, serge, drugget, dimity and calico on page 17. In addition to calico, there was painted calico, known as early as 1663, for Pepys notes in his *Diary*: "Bought my wife a chint, that is a painted Indian calico, for to line her new study." It is strange that Chambers does not mention calico in the early editions of his encyclopædia: but in the supplement to that of 1753 we find "callicoes are of divers kinds; plain, printed, painted, stain'd, dyed, chints, muslins and the like."

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Camblet was "a stuff sometimes of wool, sometimes silk, and sometimes hair; waved camblets are those whereon waves are impressed as on tabbies. Tabby, a kind of course taffety watered. Taffety, or taffetas, a fine smooth silken stuff. The taffetas Noirs of Lyons are Alamode and Lutestring. The chief consumption of Taffeties is in Summer-dresses for women, in linings, scarfs, coifs, window-curtains &c."

Calimanco was a glazed linen stuff; plush, a coarse kind of silk velvet with a thick nap; mohair, a fabric composed of the hair of the Angora goat, mixed with silk or cotton warps; paduasoy, a smooth strong silk, and also a kind of worsted; hair-cloth, the same as horsehair; chaney or cheney, worsted, woolen, or silk stuff from China; for Turkey-work see facing page 198; shalloon, a woollen stuff first made in Chalons; say, a woollen cloth; linsey-woolsey, a coarse woollen stuff; watchet, pale blue; sear-sucker, a thin striped grey-and-white ridged material; sarcenet, a thin silk; damask, a rich stuff made first in Damascus, and made in "such manners as that which is not satin on one side is on the other"; serge, a woollen quilted stuff manufactured on a loom with four treadles; rateen, a thick woollen stuff quilled. "There are some rateens dressed and prepared like cloths; others left simply in the hair; and others where the hair or nap is frized. Rateens are chiefly manufactured in France, Holland and Italy; and are mostly used in linings." Frize, a sort of coarse rateen; drugget (see page 17). There is no need for us to enumerate the ways in which the above materials are used since their frequent occurrence in the early chapters of this book has made the reader thoroughly acquainted with them.

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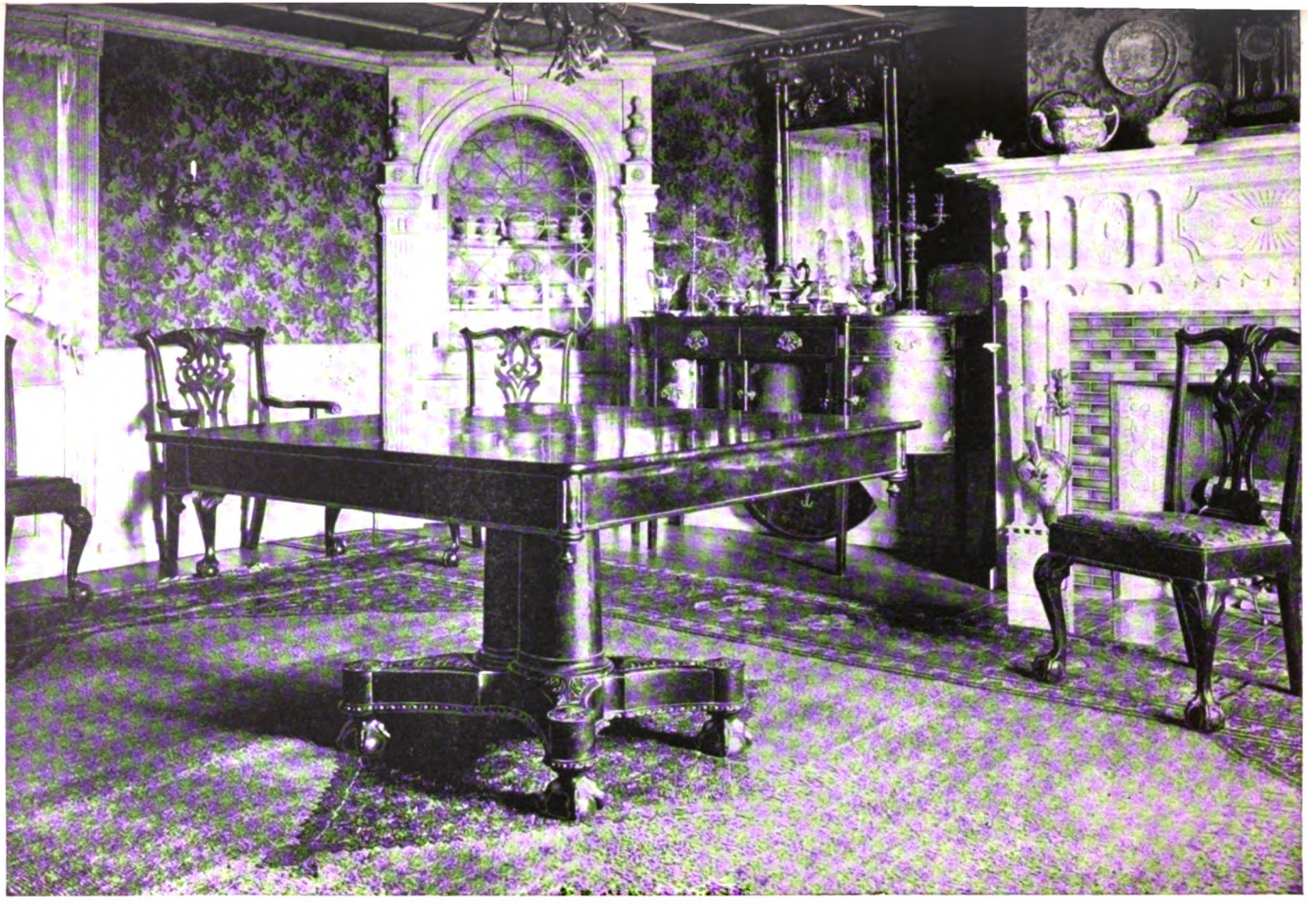

DINING-ROOM

In the home of Mrs. John Marshall Holcombe, Hartford, Conn. *See page 655.*

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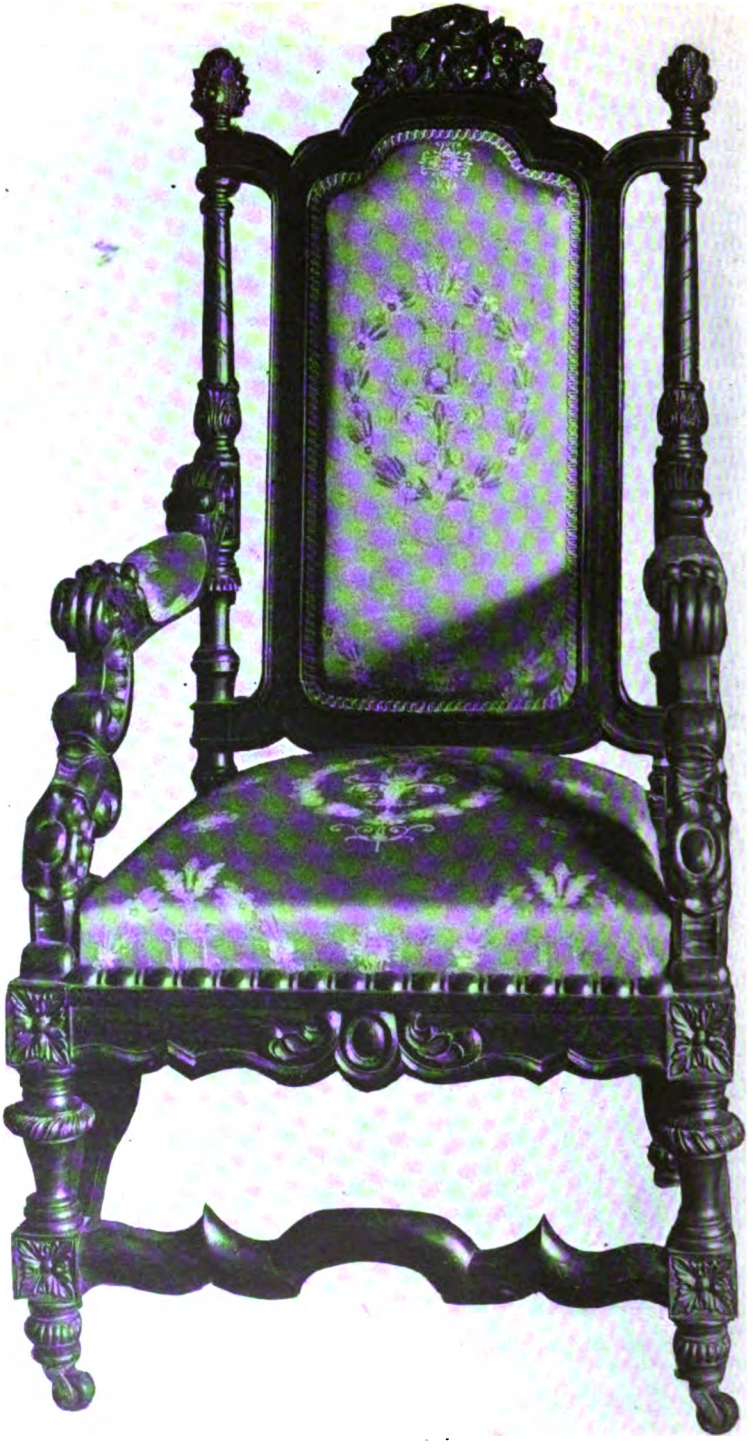

CARVED ROSEWOOD CHAIR

Owned by Charles B. Tiernan, Esq., Baltimore, Md. ***See page* 638.**

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In England, Queen Mary's fondness for East Indian goods bought the products of the Indian looms into fashion, and at the beginning of the eighteenth century the following varieties were well-known:

Allejars, Atlasses, Addatties, Allibannies, Aubrowahs, Bafraes, Brawles, Bejurapauts, Betellees, Bulchauls, Byrampants, Betelles, Bafts, Baguzzees, Chints, Chelloes, Coopees, Callowaypoose, Cuttannees, China cherrys, Cherriderrys, Cushlahs, Coffees, Cuttanees, Carradarries, Cheaconines, Chucklaes, Chowtars, Culgees, Dorcas, Deribands, Doodamies, Doorguzzees, Elatches, Emerties, Gorgorans, Guinea stuffs, Gurrahs, Goaconcheleras, Gurracs, Gelongs, Ginghams, Humadees, Humhums, Izzarees, Jamdannies, Jamwars, Luckhoories, Moorees, Mulmuls, Mamoodies, Mahmudhiattees, Mickbannies, Neganepants, Nillaes, Niccannees, Peniascoes, Pallampores, Photaes, Pelongs, Palampores, Paunches, Ponabaguzzees, Rehings, Romalls, Shalbafts, Seersuckers, Sallampores, Sovaguzzees, Soofeys, Seerbettees, Sannoes, Succatums, Sooseys, Seerbands, Tainsooks, Terrindams, Tapsiels, Tepoys, Tanjeebs.

In the first decade of the century the silken goods were as follows: "Silver Tishea, Pudsway, Shaggs, Tabbeys, Mowhairs, Grazets, Brochés, Flowered Damasks, Flowered Lutestrings, ditto striped and plain, Sarsnets, Italian Mantuas, Silk Plushes, Farrendines, Shagreen, Poplins, Silk Crapes and Durants." (Durant was a variety of Tammy.)

The woollen fabrics consisted of Hair and Woollen Camlets, Hair Plushes, Spanish and English Druggets, Serge Denims, Calamancoes, Russells (flowered and damask), Serges, Shalloons, Tammeys, Ratteens and Salapeens.

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Alamode, a thin, glossy, black silk, is mentioned in 1676 in company with "Taffaties, Sarsenets and Lutes."

Two beautiful chairs of the Queen Anne period face page 628. The first is a "wing chair," with square high back, wide side head-rests and high arms curving outwards. The legs, both back and front, are cabriole in shape. The date is about 1700. The second chair has a high back and seat covered with tapestry and edged with fringe. It has cabriole legs and hoof feet and the date is about 1710.

Some of the goods are mentioned in the list of Edward Martyn, a shopkeeper of Boston, who has the following stock in 1718: "Striped Linceys, and Flowered Serges; Bay Holland Garlix and other linen Garlix and Dowlas; Holland Bayes and Duck; Musling and Cambrick; Velvet and Shalloons; Ozenbrigs, Salbafts, and Bangalls; Russell, Callimanco and Stuff Lutestring; Allimode and Searsnett; Persians and Mantua Silk; Mohair and Striped Holland and Fustian and Tick; Cherryderry and Grass; Taffety and Cantaloon; Kersey, Silk Handkerchiefs and Silk Crepes, Blue and Coloured Druggets, Calicos, blue and flowered Duroys and Sazzathees."

The Boston newspapers supply us with the following: Blue callicoes, chintzes, muzlings (1726); India damasks, chintzes, camblets, calimancoes and embossed serges (1755); horsehair and brocaded silk (1757); a pair of good green curtains (1759); beautiful painted canvas hangings for rooms (1760); yellow and crimson silk damask window curtains (1762); worsted furniture check (1764); harrateen curtains (1766); and green harrateen curtains (1773).

"Worsted damask, rich, suitable for furniture," is imported in the *Frame;* "checks for furniture" (1757); fur-

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niture and china blue calicoes; blue and white checks for furniture; "flowered damasks for furniture" (1759); Turkey-work seats for chairs (1760); blue and green worsted damask for furniture; "crimson, blue, green, and yellow harrateens with lines and tossels to suit, imported in the *Albany* and sold by Henry Remsen; Indian gimp and bindings of various sorts (1762); bobbing and Dutch pretties for furniture, printed cottons for furniture and furniture checks, hair cloth for chair seats and stair cases (1764); furniture callicoe single and in two blues, large pencill'd do. for furniture, blue and white furniture binding" (1765); printed and pencill'd furniture calico, purple, dark blue, pompadour and fancy ground chintz (1768). James Nixon, Queen Street, has "a good assortment of forest cloths with greens fit for covering tables and desks" (1768). Fine striped lutestring for furniture, sold by Samuel Hake, Wall Street (1760); furniture checks lines and tossels for do.; blue, green, scarlet, and yellow furniture checks, blue and white furniture callicoe, furniture harrateens with trimmings to suit, furniture cheneys with trimmings to suit (1771); worsted lutestrings, striped silk damask, handsome dark and light ground callicoes and chintzes, red and white copper plate furniture; do., blue and white pencil do., common blue and white do., handsome red and white furniture do.; India, English, and Patna chintzes, copperplate cotton furniture, elegant chintz do., India chintzes for bed sprees, Marseilles quilts, red and white, blue and white, and red and white callicoe, binding, red and white, and blue and white, and purple cotton furniture (1772); Woodward and Kip near the Fly Market have "fine laylock and fancy callicoes, red, blue and purple fine copper plate ditto, laylock, lutestring, light, figured, fancy, shell,

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pompadour and French ground fine chintzes. Purple, blue, and red copper plate furniture callicoes; ditto furniture bindings, black, blue, brown, Saxon, green, pea green, yellow, crimson, garnet, pink and purple moreens; blue and white, red and white, purple and white furniture callicoes, blue and white cotton and do. chintz furniture, red and white, blue and white, yellow and white, crimson and white, green and white furniture checks (1773); Patna chintzes (1774). (For the introduction of copper plate goods, see page 98.)

Other upholstery goods advertised are worsted and hair plush (1777); drapery bays (1783); striped and plain satin haircloth (1790); silk damask (1791); red chintz furniture (1802); an elegant set of crimson damask with tassels, fringe, lining and binding (1803); furniture dimities, drapery baize, balloon corded furniture dimities (1803–4); furniture moreens (1808); furniture dimity (1810); furniture chintz (1816); moreen damask cotton furniture (1817); a case of superior hair seating; a bale white bed laces, a bale cotton balls, handsome moreen window curtains, do. of chintz, dimity and silk, 60 patent spring and hair seats, moreen satin and other curtains (1823); black hair seating (1824); white cotton fringe, London furniture chintz (1825); scarlet, crimson, lemon and blue worsted damask for curtains (1825); "3 sets crimson moreen window curtains, two sets blue and orange, two of scarlet and one pearl with muslin drapery, four blue moreen window curtains with yellow drapery, scarlet moreen window curtains; 500 pair green window blinds with cornices, brackets and tassels complete, size 3 feet to 4 feet 6 in.; 1 set of blue and yellow drapery window curtains, and 3 sets crimson and blue moreen window curtains" (1826).

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Harrateen was a kind of cloth made of combing wool; durants or durance, a stout worsted cloth; tammy, a cotton and worsted stuff, twilled, and also called Scotch camblet. Gimp or gymp was an openwork trimming or lace, superseded by the French word *passementerie;* and inkle was a kind of linen tape, braid, or lace, used as early as the sixteenth century; it was also a kind of crewel, or worsted, embroidered in floral designs.

Some idea of the prices may be gained from the stock of Thomas Baxter, an upholsterer of Boston (1751), who had "Goods in the shop: 65¾ yds. Plateen, £121–18–0; 88 yds. Allepeen, £60–3–6; 269 yds. Camblett, £137–17–3; 28 ruggs and 11 bed quilts, £215–11–6; 24 lbs. brass nails, £89–18–0; 15 lbs. girt webb, £12; 247 doz. curtain rings, £15–10–0; 107⅞ yds. bed tick, £103–2–9; bed and couch bottoms, £10; 7 suits curtains, £96; 36 counterpins and coverlets, £172–15–0; 43½ yds. harrateen, £34–16–0; 1 sett tassels and fringe and 14 yds. chaney, £194–0–0; 18 yds. harrateen, £394–18–0; 44½ yds. chaney in remnants, £25–10–0; woodwork for a bed, £25; 158 pr. blankets, £49–2–6; 1 suit harrateen curtains, £42; and 29 chairs and frames, £80–10–0."

We have abundant evidence in their numerous advertisements in the papers, that the American upholsterers kept up with the latest London and Parisian styles.

Let us now examine the special styles of upholstering chairs, sofas and beds as they consecutively appear:

We find the Turkey-work chair still in the eighteenth century; cane and leather are also used for seats; horsehair and paduasoy (see page 104), blue silk camlet, blue chaney, mohair, yellow damask, crimson worsted, red

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china, blue leather, crimson harrateen, figured haircloth, hair plush, hair camlet and hair shags are also used. Sheraton was fond of figured silk and satin with printed ovals (see pages 478–480) and stripes. His chairs frequently matched his sofas.

For the coverings of his chairs, Chippendale advocates Spanish leather or damask nailed with brass nails, tapestry, needlework, cane bottoms and loose cushions; many of his seats are stuffed over the rails and covered with the same stuff as the window curtains and "have a Brass Border neatly chased, but are most commonly done with Brass Nails in one or two rows; and sometimes the nails are done to imitate Fretwork."

Sometimes the dimensions of the chairs vary to suit the size of the rooms; but we find the height of the back seldom exceeds 22 in. above the seats. For his French chairs, the backs and seats of which are stuffed and covered with Spanish leather or damask, "the seat is 27 in. wide from the front to the back, and 23 in. behind; the height of the back is 25 in. and the height of the seat, 14½ in. including casters." Of his famous "Ribband-Back" chairs he says: "If the seats are covered with red Morocco, they will have a fine effect."

The chair facing page 634 is an excellent example of fine contrasted colour; the framework is of carved rosewood, a wood that again became very popular about 1818. The seat and back of this chair are covered with yellow brocade. This chair belongs to Charles B. Tiernan, Esq., of Baltimore, Md., and is a family piece.

The proportions of the Heppelwhite chair are: width in front, 20 inches; depth of the seat, 17 inches; height of the seat frame, 17 inches; total height, about 3 feet 1

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CHINA CUPBOARD AND TWO SHERATON CHAIRS

Owned by Mrs. William Young, Baltimore, Md. *See page 639.*

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CARVED EBONY SOFA

Owned by Mrs. Caleb T. Smith, Smithtown, L. I. *See page 599.*

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inch. Other dimensions are frequently adopted, "according to the size of the room or pleasure of the purchaser."

Many elegant chairs had backs and seats of red or blue morocco leather, and sometimes medallions, printed or painted on silk of the natural colours were inserted on the backs, which were often circular. "Leather backs or seats should be tied down with tassels of silk or thread" is another instruction for the Heppelwhite chair.

Among the examples of Heppelwhite chairs represented on pages 461, 465 and 467, and facing 92 and 454, we may call attention to those on page 467, which are correctly upholstered, especially with regard to the brass nails on the chair to the left. Silk, satin, leather or horsehair (striped, figured, checked or plain) are the appropriate materials for this style of chair.

Sheraton chairs occur on pages 272 (left), 429 and 435.

Those on pages 473 and 475 and facing 638 are covered correctly with striped materials. In his late years, he made Herculaneums and "conversation chairs" (see pages 483–4), and many curious designs. "Conversation chairs" are advertised in America. (See page 539.)

Two excellent Sheraton chairs correctly upholstered face page 638 in company with a "beaufait" or china cupboard of much more recent date than those on pages 354 and 363 and facing page 352. This, however, contains many examples of fine china tastefully arranged. One of the chairs is upholstered with a brocade of varied hues, and the other is of yellow silk and satin in stripes. These pieces are owned by Mrs. William Young, in Baltimore, Md. Another "Beaufait" appears in the room facing page 632. It is interesting to compare these chairs with those on pages 473 and 475.

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From about the beginning of the nineteenth century, the favourite chair was the "Fancy Chair." This was, however, introduced in New York as early as 1797, when William Challen, Fancy Chair-maker from London, "manufactures all sorts of dyed, japanned, wangee and bamboo chairs, settees, etc., and every article in the fancy chair line executed in the neatest manner, and after the newest and most approved London patterns."

In 1802, William Palmer, 2 Nassau Street, New York, advertises "a large assortment of elegant, well-made and highly finished black and gold, etc., Fancy Chairs, with cane and rush bottoms; in 1806, William Mott, 51 Broadway, furniture japanner, "has a large assortment of elegant and well-made fancy chairs of the newest patterns." Richard Marsh, Greenwich Street, has the same year fancy and Windsor chairs for sale, and will repair, panel and ornament old chairs; Patterson and Dennis, 54 John Street, inform their friends that that they have "a large and very elegant assortment of Fancy chairs of the newest patterns and finished in a superior style. Elegant white, coquilicot, green, etc., and gilt drawing-room chairs, with cane and rush seats, together with a handsome assortment of dining and bedroom chairs, etc."

In 1812, Asa Holden, 32 Broad Street, has "a superb assortment of highly finished fancy chairs, such as double and single cross fret chain gold, ball and spindle back, with cane and rush seats, etc., of the latest and most fashionable patterns;" and in 1814, he advertises again. In 1817, William Shureman, 17 Bowery, has "fancy and Windsor chairs," and will paint and re-gild old chairs; in the same year Wharton and Davies, fancy chair manufacturers, offer for sale an elegant assortment of curled maple

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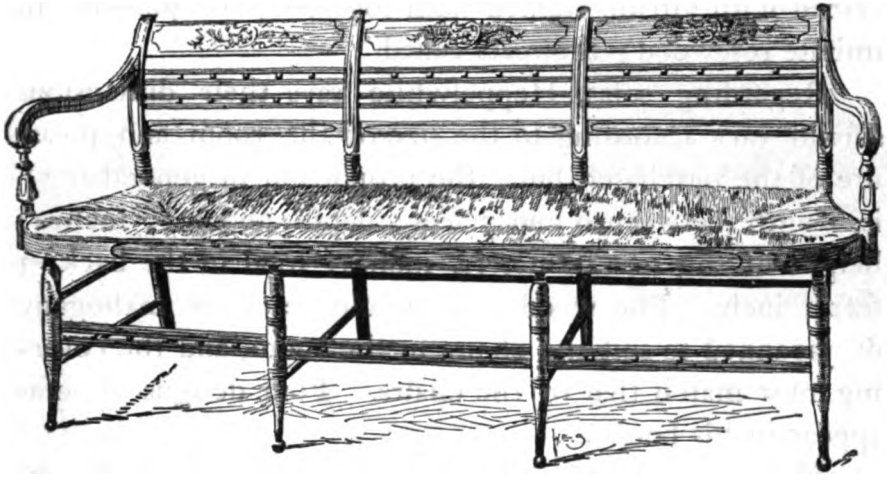
painted, ornamented landscape, sewing and rocking chairs, lounges, settees, sofas, music stools, etc. In 1819, they have curled maple, rosewood and fancy painted chairs and sofas richly ornamented in gold and bronze with hair, cane and rush seats.



"FANCY" SETTEE
Owned by Mrs. Edward Rankin at *Cherry Hill*, Albany, New York. See below.

"Fancy Chairs" have already been represented on page 119, second from the left; and on page 475 on the right of the letter-case.

A settee that was a companion to the "Fancy Chair" appears on this page. This belongs to Mrs. Edward Rankin at *Cherry Hill*, Albany, N. Y. A chair that came in under the Empire, and finds its origin in Egyptian and Greek models, quickly took the place of all the old Chippendale, Heppelwhite and Sheraton models, and held its own as the typical dining-room chair almost to the present day. This was the "Trafalgar Chair," which received its name from that action, which occurred very soon after

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its introduction. The pattern, which is familiar to everybody, occurs facing page 562 (on the left).

In 1814, the fashion was:

"Light chairs for best bedchambers (cane seats), secondary drawing-rooms and occasionally to serve for routs. These may be stained black, or, as the present taste is, veined with vitriol, stained with logwood, and polished to imitate rosewood; the seats caned."

Regarding sofas, Heppelwhite says their dimensions should vary according to the size of the room and pleasure of the purchaser, but "the proportion in general use" is, length between 6 and 7 feet; depth about 30 inches; height of the seat frame, 14 inches; total in the back, 3 feet 1 inch. The woodwork should be either mahogany or japanned to suit the chairs in the room, and the covering must match that of the chairs. Four designs of sofas appear in his book.

He also gives designs for the Confidante and the Duchesse, two species of sofa. Of the first he says: "This piece of furniture is of French origin, and is in pretty general request for large and spacious suits of apartments. An elegant drawing-room, with modern furniture, is scarce complete without a Confidante, the extent of which may be about nine feet, subject to the same regulations as sofas. This piece of furniture is sometimes so constructed that the ends take away and leave a regular sofa; the ends may be used as "Barjier Chairs."

Of the Duchesse, he writes: "This piece of furniture is also derived from the French. Two Barjier chairs of proper construction, with a stool in the middle, form the Duchesse, which is allotted to large and spacious anterooms; the covering may be various, as also the frame-

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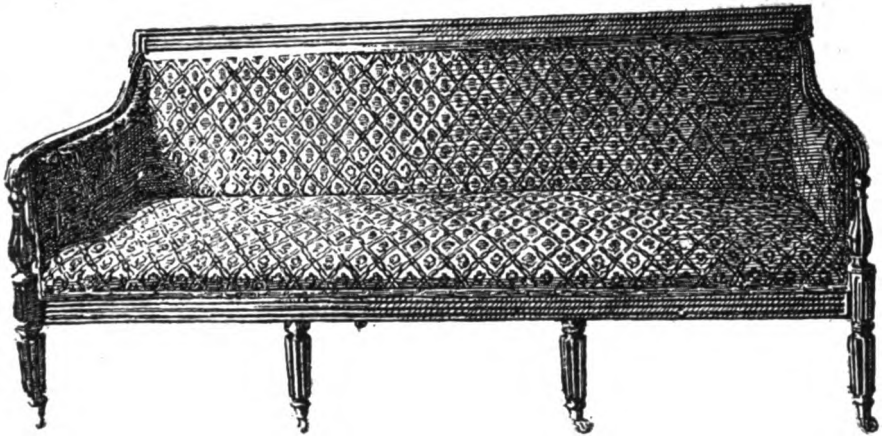
work, and made from six to eight feet long. The stuffing may be of the round manner as shown in the drawing, or low-stuffed with a loose squab or bordered cushion fitted to each part; with a duplicate linen cover to cover the whole, or each part separately, Confidantes, sofas and chairs may be stuffed in the same manner."



MAHOGANY SOFA
Owned by Mrs. John Sparhawk Jones, Philadelphia. See page 645.

His graceful "Window stools" are made of mahogany or they are japanned. He recommends two of his designs "to be covered with linen or cotton to match the chairs." The covering of one is tufted and caught with buttons. The other has a scalloped valance edged with fringe, and in the centre of each scallop hangs a tiny tassel. Another stool he wishes japanned and covered "with striped furniture"; another, of carved mahogany, "with furniture of an elegant pattern festooned in front, will produce a very pleasing effect." Two other window stools "are particularly adapted for an elegant drawing-room of japanned furniture; the covering should be of taberray or morine of pea-green or other light colour. The size of the window

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stools must be regulated by the size of the place where they are to stand; their heights should not exceed the heights of the chairs."

Sheraton gave much attention to the sofa (see page 482). One is a "Sofa done in white and gold, or japanned. Four loose cushions are placed at the back. They serve at times for bolsters, being placed against the arms to loll against. The seat is stuffed up in front about three inches high above the rail, denoted by the figure of the sprig running lengthwise; all above that is a squab, which may be taken off occasionally."

Turkey sofas "introduced into the most fashionable houses" are a novelty. They are "an imitation of the Turkish mode of sitting. They are, therefore, made very low, scarcely exceeding a foot to the upper side of the cushion. The frame may be made of beech, and must be webbed and strained with canvas to support the cushions."

Sheraton also makes the *Chaise Longue*, which he says derive their name "long chair" from the French and "their use is to rest or loll upon after dinner."

In 1821, the fashionable sofa is thus described: "For decorations of the highest class the frame work would be entirely gilt in burnished and matt gold, the pillows and covering of satin damask or velvet, relieved by wove gold lace and tossels. For furniture of less splendour the frames would be of rosewood, with the carved work partly gilt and the covering of more simple materials.

"The loom of our country is now in that advanced state of perfection that damasks of the most magnificent kind in point of intensity of colour and richness of pattern are manufactured at prices that permit their free use in well-furnished apartments."

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The four sofas appearing on pages 573, 643, 649 and below are interesting studies for comparison. The one on page 643, owned by Mrs. John Sparhawk Jones, of Philadelphia, is of the Sheraton model (see page 481). The Empire sofa, owned by Mrs. William Young, Baltimore, Md., on page 573 is a fine example of the period, with its metal dolphins gracefully curved along the scroll ends; the third, owned by the Worcester Society of Antiquity, is

MAHOGANY SOFA
Owned by Mr. Thompson S. Grant, Enfield, Conn. See below.

a fine instance of the awkward, clumsy and heavy designs that succeeded the Empire and Grecian periods. The legs are particularly ungraceful; the swan's neck is used as a design for the scroll ends. The fourth, owned by Mr. Thompson S. Grant, Enfield, Conn., is a good type of the sofa still familiar in many old houses, and might have been made anywhere from 1820 to 1840.

Some of the most popular hangings for beds were crimson damask, blue, yellow, crimson and green harrateen, yellow camlet lined with silk and laced, yellow watered worsted, crimson mohair, crimson worsted, green

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china, crimson damask, yellow silk damask, wrought fustian, moreen and russell of various colours, dornix, worsted damask, camlet, callimanco, worked fustian, flowered damask and russells, blue and green flowered russell damask, flowered tabby, and dark say. Besides the above materials, which were of silk or worsted, or a mixture of each, there was a large variety of cotton goods such as dimity, plain, figured and corded; India and English chintz; Patna chintz; and many kinds of copperplate furniture, made of cotton stamped with pictures. The latter was imported from England as early as 1758 (see also page 280). For decoration, silk fringe and "snail trimming" of all colours, gimp and inkle were used and the "lines and tossels" that the upholsterers advertise so frequently after the middle of the century show plainly that the curtains are submitting to the decree of fashion. The old square valance is disappearing and the draperies are hung in festoons and ornamented with conventional swags and rosettes, and drawn up or down by means of ingenious pullies and cords. The period might be termed the age of upholstery, if we may judge from the plates and descriptions of beds given by Chippendale, Heppelwhite and Sheraton alone. Chippendale gives "Dome Beds," "Canopy Beds," "Gothic Beds," "Chinese Beds," "Couch Beds" and "Tent Beds." He gives separate designs for their pillows and cornices carved with his favourite ornaments. Sometimes the cornices are gilt, and again "covered with the same stuff as the curtains," and the latter "can be made to draw up in drapery or to run on a rod."

In every one of his designs, the cornice and draperies are very important, as is also the arrangement of the laths and pullies to draw up the curtains, for the latter had to

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arrange themselves into symmetrical festoons and loops when drawn up. He makes great use of the cord and tassel. As a rule, his beds are 6 ft. 7 in. long and 6 ft. wide; while the pillars are 8 ft. 6 in. high. The "furniture" of all the tent bedsteads "is made to take off and the laths are hung with hinges for the convenience of folding up." His sofas, or couch beds, were intricate: a design of a sofa has "a Chinese Canopy with Curtains and Valances tied up in Drapery, and may be converted into a Bed by making the front part of the seat to draw forward, and the sides made to fold and turn in with strong iron hinges and a proper stretcher to keep out and support the sides when open. The curtains must be likewise made to come forward, and when let down will form a Tent."

Another bed Chippendale describes is a "Couch with Canopy. The Curtains must be made to draw up in Drapery, or to let down, when it is occasionally converted into a Bed. This sort of Couch is very fit for alcoves, or such deep Recesses as are often seen in large Apartments. It may also be placed at the end of a long gallery. If the Curtains and Valances are adorned with a large gold Fringe and Tassels, and the ornaments gilt with burnished gold, it will look very grand."

The "field-bed" had early lost its character of being suited only for the tented camp. It was, however, lighter than the four-post bedstead with cornice and tester. Light curved bars joining the tops of the posts formed a kind of dome for the curtains; thus the "field-bed" probably took its name from the resemblance it retained to the tent.

In 1736, the Rev. Dr. Thomas Harward of Boston owned a "field bedstead with blue curtains, £8." Fifty

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years later Heppelwhite supplies designs for "sweeps" for the tops, and, perhaps, contributes materially to making the field-bed fashionable. A "Heppelwhite" bed with one of his characteristic "sweeps" appears on page 454. According to Heppelwhite's design, the top central bar and the two side posts are surmounted by urns. The curtains, of course, are equally divided by falling from the centre of the dome straight down along the side of the bed. The one to the left is thrown back and looped over an ornamental staple. The counterpane should be stretched tightly across the bed, and the petticoat valance hang in rigid folds. The bolster, which the looped-back curtain exhibits, should be a long narrow roll. There are no pillows. Some of the field bedsteads had the tops sloped from the head to the foot.

We find the field-bed, made of mahogany and curled maple, advertised as late as 1826, in company with high-post and French bedsteads.

In addition to the "Field-bed," Heppelwhite gives designs of the "Venetian or Waggon Top," "Dome Top," "Square Dome Top," and "Press Beds," which fold, and are similar to a wardrobe in shape.

All of these beds, Heppelwhite tells us, "may be executed of almost every stuff the loom produces. White dimity, plain or corded, is peculiarly applicable for the furniture, which, with a fringe or gymp-head, produces an effect of elegance and neatness truly agreeable. The Manchester stuffs have been wrought into Bed-furniture with good success. Printed cottons and linens are also very suitable." In general he recommends plain white cotton for lining the draperies, and states that for furniture of a dark pattern "a green silk lining may be used with good

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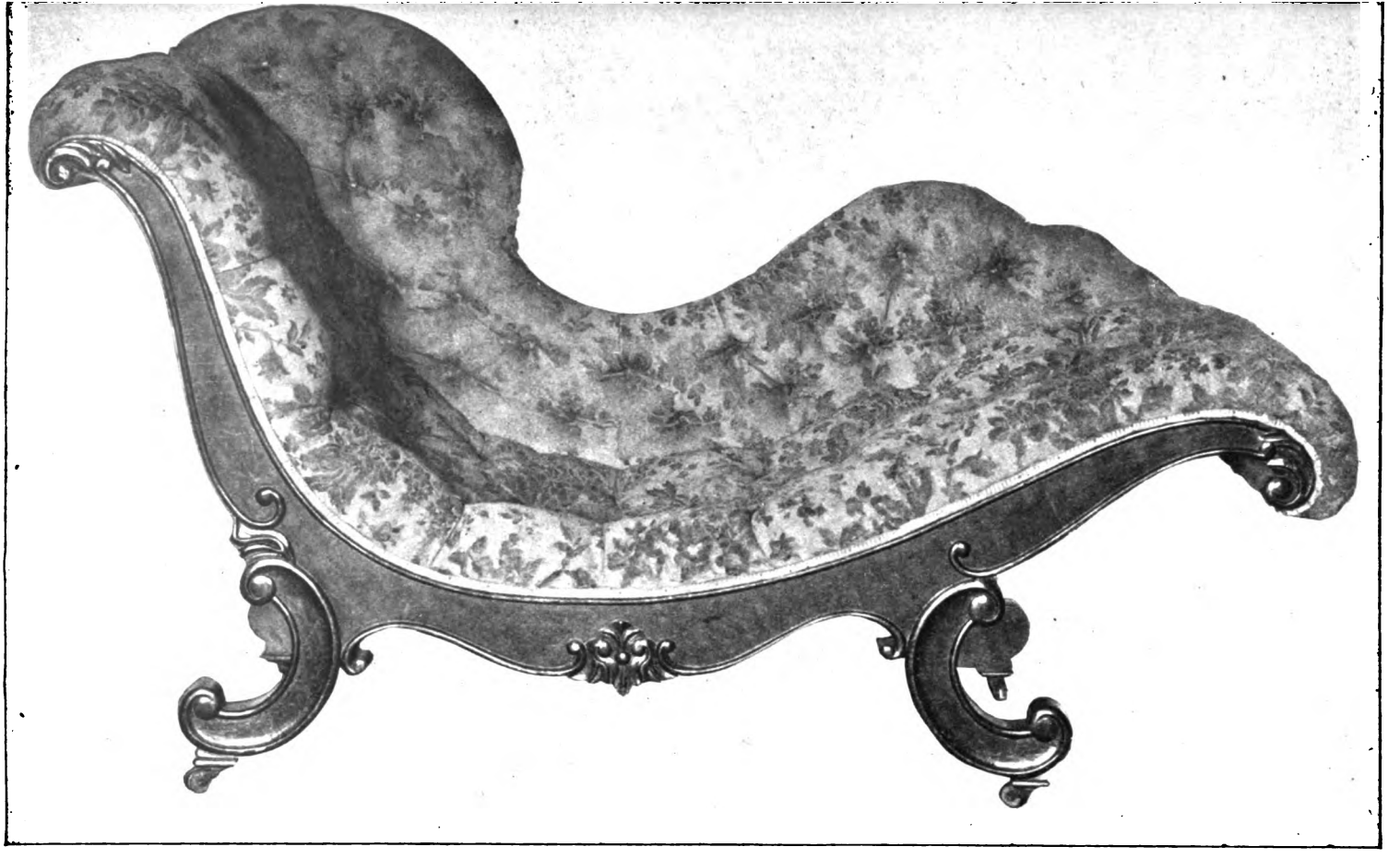

SOFA

Owned by Mrs. J Adair Pleasants, Richmond, Va. *See page 654.*

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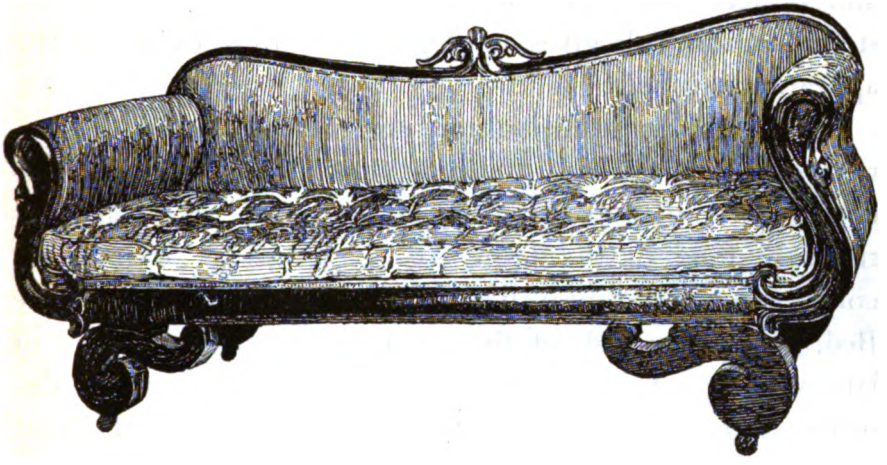
effect," and adds, a bed with "dove-coloured satin-curtains and green silk lining would afford as much scope for taste, elegance and simplicity as the most capricious fancy can wish." Yet Heppelwhite cared little or nothing for cold white bed furniture in luxurious apartments, as will be seen from his following instructions:



SOFA

Owned originally by Charles C. Pratt of Worcester; now by the Worcester Society of Antiquity, Worcester, Mass. See page 645.

"In staterooms where a high degree of elegance and grandeur are wanted, beds are frequently made of silk or satin figured or plain, also of velvet with gold fringe, etc.

"The Vallance to elegant beds should always be gathered full, which is called a Petticoat Vallance. The Cornices may be either of mahogany carved, carved or gilt, or painted and japanned. The ornaments over the cornices may be in the same manner.

"Arms or other ornaments to Stuffed Head Boards should be carved in small relief, gilt and burnished. The Pillars should be of mahogany, with the embellishments carved."

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One design for a bed with a "sweep top, with gilt ornaments or mahogany, shows a stuffed headboard with ornaments and drapery over it." The curtains falling from the cornice hang over this again. "The drapery," Heppelwhite says, "may be the same as the furniture or the lining: the ornaments gilt; the headboard is stuffed and projects like the back of a sofa. The addition of stuffed headboards gives an elegant and high finish to the appearance of beds."

Sheraton carries upholstery still further in the decoration of his bedsteads. Indeed, with him the frame becomes of comparatively little importance. He was particularly fond of the dome (see page 483). His book contains several complicated beds. Of the French State Bed, he says: "Beds of this kind have been introduced of late with great success in England," and goes on to describe that "the dome is supported by iron rods of about an inch in diameter, curved regularly down to each pillar where they are fixed with a strong screw and nut. These iron rods are covered and entirely hid by a valance, which comes in a regular sweep, and meets in a point at the vases on the pillars. Behind this valance, which continues all round, the drapery is drawn up by pulleys and tied up by a silken cord and tassels at the head of the pillars. The headboards of these beds are framed and stuffed, and covered to suit the hangings, and the frame is white and gold, if the pillars and cornice are. The bed-frame is sometimes ornamented, and has drapery valances below. Observe that grooves are made in the pillars to receive the headboards, and screwed at the top, by which means the whole is kept firm, and is easily taken to pieces. Square bolsters, are now often introduced, with margins of vari-

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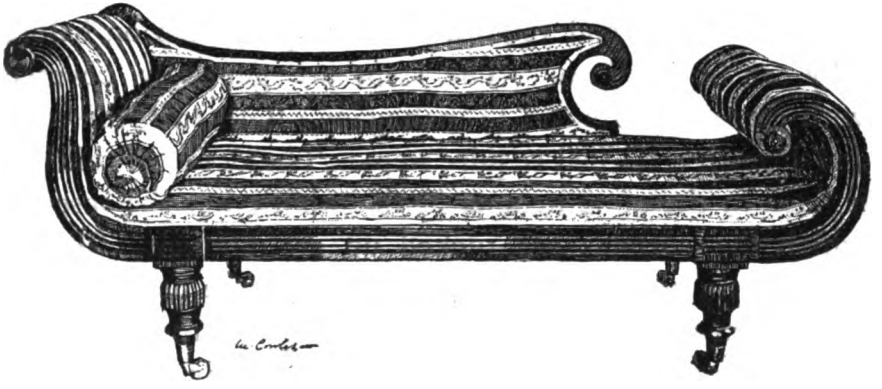
ous colours stitched all round. The counterpane has also these margins; they are also fringed at bottom, and have sometimes a drapery tied up in cords and tassels on the side." Then he describes the "sofa-bed" as follows:

"The frames of these beds are sometimes painted in ornaments to suit the furniture. But when the furniture is of such rich silk, they are done in white and gold, and



SOFA

Owned by Mrs. H. John Symonds, Charleston, S. C. See page 654.

the ornaments carved. The tablets may each have a festoon of flowers or foliage, and the cornice cut out in leaves and gilt has a good effect. The drapery under the cornice is of the French kind; it is fringed all round, and laps on to each other like unto waves. The valance serves as a ground, and is also fringed. The roses which tuck up the curtains are formed by silk cord, etc., on the wall, to suit the hangings; and observe that the centre rose contains a brass hook and socket, which will unhook so that the curtains will come forward and entirely enclose the whole bed. The sofa part is sometimes made without any

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back, in the manner of a couch. It must also be observed that the best kinds of these beds have behind what the upholsterers call a fluting, which is done by a slight frame of wood fastened to the wall, on which is strained in straight puckers, some of the same stuff of which the curtains are made."

Sheraton's bed stood very high from the floor and needed bed-steps. In describing his "alcove bed," he says: "The steps are introduced to show that beds of this sort are raised high and require something to step on before they can be got into. The steps are generally covered with carpet and framed in mahogany. Both this, the sofa, and French state bed require steps. The dome of this bed is fixed in the same manner as the other; but the roses to which the curtains are tucked up are different. This is made of tin and covered with the stuff of the bed, and unbuckles to take in the curtains behind the rose. Upon the fluting, as before mentioned, is fixed a drapery in this as shown in the design; and sometimes in the arch of the alcove a drapery is introduced."

The Empire bed and the "French bed," of which we give a few descriptions (see pages 653–4), are no less dependent on draperies for their effect than the above kinds which they supplanted.

Let us take a few more examples: in 1816, a *lit de repos*, or sofa bed, "has a peculiar character of unaffected ease, and is not without its full claim to elegance. The sofa is of the usual construction and the draperies are thrown over a sceptre rod projecting from the walls of the apartment: they are of silk, as is the *courte pointe* also." The one who is describing it says: "In fashions as in manners it sometimes happens that one extreme immedi-

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itely usurps the place of the other, without regarding their intervening degrees of approximation. For the precise in dress the French have adopted the *déshabille;* and it has been applied to their articles of furniture in many instances, giving to them an air which amateurs term *négligé.*" Another fashionable bed of the same year is made of rosewood ornamented with carved foliage, gilt in matt and burnished gold. The drapery is of rose-coloured silk lined with azure blue, and consists of one curtain gathered up at the ring in the centre of the canopy, being full enough to form the festoons and curtains both of the head and foot. The elegance of this bed greatly depends on the choice, arrangement and modification of the three primitive colours, blue, yellow and red; and in the combination of these its chasteness or gaiety may be augmented or abridged." The curtain was edged with fringe. A small bed intended for the apartment of a young lady of fashion had hangings of a "light blue silk, the ornaments being of a tender shade of brown and the linings to correspond; they are supported by rings and rods of brass, behind which the curtains are suspended and drawn up by silk cords enriched with tassels." A fourth "English bed" of this same year has beautiful curtains of pea green, pale poppy and canary. This is designed by Mr. G. Bulloch, and the critic approves of it by saying: "The abandonment of that profusion of drapery which has long been fashionable has admitted this more chastened style in point of forms, and has introduced a richness in point of colours that has long been neglected."

In 1817, a canopy or sofa bed has draperies of silk "ornamented with the lace and fringe which are so admirable an imitation of gold; the linings are lilac and

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buff. A muslin embroidered drapery is applied as a covering in the daytime. The outside curtains that fall from a kind of crown are dark green."

We learn that, in 1822, "the taste for French furniture is carried to such an extent that most elegantly furnished mansions, particularly the sleeping-rooms, are fitted up in the French style; and we must confess that, while the antique forms the basis of their decorative and ornamental furniture, it will deservedly continue in repute." The sofa or French bed, "designed and decorated in the French style," which is selected as an example, is said to be adapted for apartments of superior elegance." It is "highly ornamented with Grecian ornaments, in burnished and matt gold. The cushions and inner coverlids are of white satin. The outer covering is of muslin in order to display the ornaments to advantage, and bear out the richness of the canopy. The dome is composed of alternate pink and gold fluting, surrounded with ostrich feathers, forming a novel, light and elegant effect; the drapery is green satin with a salmon-coloured lining."

The curiously shaped sofa, facing page 648, dates from about 1825 or 1830, and is properly known as a "Psyche" and also as a "Kangaroo." The frame is of mahogany. This is owned by Mrs. J. Adair Pleasants, Richmond, Va.

The sofa, on page 651, belonging to Mrs. John Symonds, Charleston, S. C., is similar in many respects to models that appear in English periodicals of fashion in 1821. It is of mahogany and striped silk of white and pale green. The late Empire characteristics are still observable.

The settee, on the frontispiece, is of mahogany, with stuffed seat covered with printed velvet. This belongs to the Chippendale school and dates from the second half

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of the eighteenth century. The frame is elaborately carved with a leaf design and rosettes, and the central panel, which is of the old jar-shape, is pierced with a scroll forming the figure eight in two sizes. The arms are curved. Six cabriole legs support the settee, the front ones being carved at the spring and ending in volutes. This handsome piece is owned by the Museum of Science and Art, Dublin.

The illustration facing page 632 is a room in the home of Mrs. John Marshall Holcombe, Hartford, Conn. The house was built in 1815: of the woodwork in this room the wainscotting alone is new. The chairs are of the Chippendale school; the inlaid sideboard is of the Heppelwhite period (with modern handles); the looking-glass above it is carved and gilt; and the clock on the mantelpiece is Empire. The handsomest piece of furniture is the mahogany table, which is an extraordinarily fine example.

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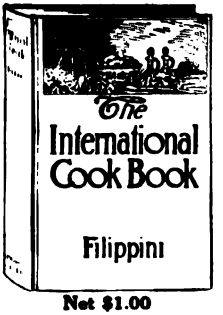

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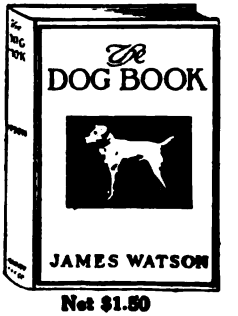

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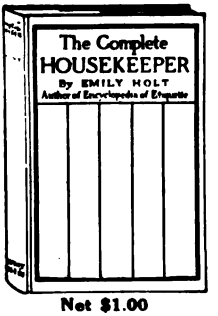

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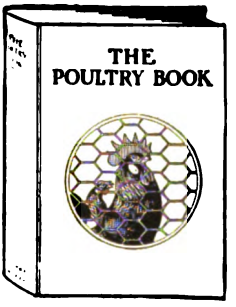

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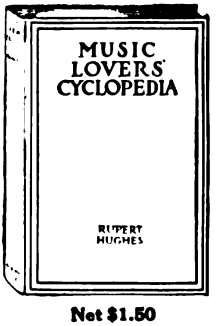

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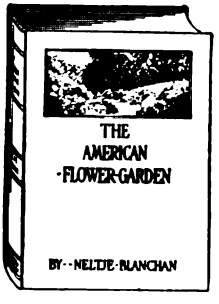

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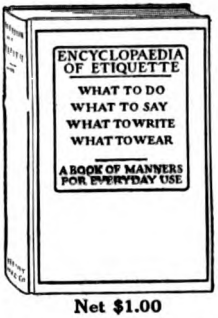

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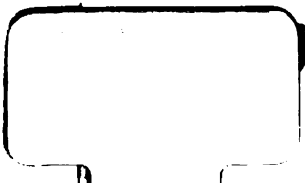

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